NEW ORLEANS, La.—(SNS)—ALL-NEGRO RADIO FORUM — The first all-Negro radio program of continuous activity in New Orleans and one of the few in the deep South is that conducted every Sunday morning in the Crescent City at 10 a. m. over radio station WNOE. O. C. W. Taylor, principal of McDonough 37 public school and former deputy administrator for the war finance committee in Louisiana, U. S. Treasury Department, is the founder and moderator.

Shown here are some of the leading citizens who are participating in the program. They are left to right, Robert N. Perry, Jr., boy scout executive for New Orleans; Mrs. Paul Landix, Jr., president of the N. O. Parent-Teacher Council; Mr. Taylor, moderator; Mrs. E. Charles Thornhill, public relations director for the Louisiana Industrial Life Insurance Company; Theodore L. Miller, manufacturer of Presto Face Cream and Carl Junker, WNOE staff.

Smith University Features Radio Series

CHARLOTTE, N. C.—Johnson C. Smith University stepped to the front in radio among Negro colleges as they are featured in two weekly programs and one monthly program over the local ABC, MBS, and NBC stations.

During the second semester of the past school year, the class in radio production under the direction of A. C. Lamb, entered its fourth year on WSOC, local NBC outlet, under the name, "One Tenth of a Nation." This year the program was given a 6:30 p.m. spot.

Last month another great milestone was reached by Smith as WAYS, local ABC, MBS outlet, announced that they would feature Smith in a monthly series to be given the third Tuesday in every month from 9 till 9:30 p.m. At the present time this is the most important spot on radio.

Business Hour Starts Seventh Air Year

CLEVELAND. —(ANP)— The Negro Business hour, one of the most successful undertakings of the Progressive Business alliance here, began its seventh year on the air last Sunday. Since the initial program on Sunday, Nov. 10, 1939, the hour has not missed a single broadcast over station WHK.

From the beginning, the program has been guided by Ralph W. Findley, manager of the Fireside Mutual Insurance company, who is re-elected each year to head the radio committee, a position which includes the job of chief narrator. Mr. Findley ruefully recalls the days when he was hard put to secure enough advertisers each Sunday to be certain that the broadcast would go through as scheduled. Now Negro business men clamor for space on the half-hour spot.

Interspersed between musical numbers by the Hendersonians, a quintet originated by Walter Anderson, now the first Negro on the staff of Antioch college as head of the music department, and a group from St. John's AME church, a five-minute period on each program is devoted to a talk concerning achievements of individual Negroes, organizations and accomplishments in the field of interracial understanding.

From six to eight businesses advertise each Sunday. Commercials are read by a staff announcer, the only part of the program not planned and carried out by the radio committee of the alliance.

Station To Open

WASHINGTON, D. C.—(NNPA) — A 500-watt, interracially owned and operated radio station, the first in the United States, will go on the air here in December. To be known as station WQQW, it will operate on the 570 kilocycle channel from sunrise to sunset, and will stress unbiased news reporting, good music, free speech and children's programs to foster better race relations. Edward M. Brecher will manage the station. Dr. Joseph H. Johnson, dean of Howard University's Medical School, is vice president and a member of the board of directors.

NATIONAL ROUNDUP

Interracial Radio

Texas Station Adds Colored Announcer

afro-American
Baltimore, Md.

SAN ANTONIO, Texas — Radio Station KCOR, has added Chuck Moore, staff writer and columnist for the San Antonio Register, to its announcer staff. Sat

Moore conducts a record review of the latest releases of colored artists three times weekly on Tuesday, Thursday and Saturday at 3:45 p.m. (CST) and gives comments and current news events concerning the artists. 5-19-46

Negro Announces Over Crescent City Radio

The Defender, Chicago, Ill.
Sat 6-22-46

NEW ORLEANS—(ANP)—Frst Negro radio announcer in New Orleans is O. C. W. Taylor, principal of McDonough School, who acts as moderator for an all-Negro Sunday morning forum over station WNOE.

The Afro-American Sat. 10-26-46

20 IN U.

The Afro

Baltimore, Md.

BERLIN BROADCASTER—Chaplain Douglass Hall who narrates a 25-minute radio program from Berlin, Germany, every Sunday morning. It includes spirituals and live musical talent when possible. In addition, Chaplain Hall is in charge of Victory Chapel, an interdenominational church which is attended by all nationalities in Berlin.

54 1946

Eddie "Rochester" Anderson

Rescued By Coast Guard
Norfolk, Va.
2-23-46

Eddie "Rochester" Anderson, the comedy star of the Jack Benny radio program, had a close brush with misfortune last week when his motor launch developed engine trouble while he was cruising off the Califorina coast. Overdue two days, "Rochester" and his party were finally rescued by a Coast Guard cutter. Quipped the comedian on his last Sunday show, "That's the first time I ever lost a weekend on water."

PLANE IS SEEKING MISSING COMEDIAN

Associated Press
Long Beach

LONG BEACH, Calif., Feb. 13—(AP)—The Coast Guard dispatched a search plane and a patrol boat today to look for Eddie Anderson, the Rochester of Jack Benny's radio program, who has not been heard from since he left Wilmington, Calif., at noon yesterday in his 36-foot yacht for Catalina Island.

The Coast Guard said the search was requested by L. K. Reynolds, Anderson's manager, who said the Negro comedian had promised to telephone from Avalon, Catalina Island, as soon as he arrived there. The boat, which Anderson purchased recently, is a fast one and should have reached Avalon in an hour and a half, a Coast Guard spokesman said. 2-14-46

Anderson was accompanied by two persons, whose names were not known to the Coast Guard. The weather has been calm in the Catalina Island channel, the sportsman said.

'ROCHESTER' AND YACHT RESCUED

The Courier
Norfolk, Va. No. 2 2-23-46

LONG BEACH, Cal.—(ANP)—Eddie "Rochester" Anderson, of the Jack Benny show, was rescued off Catalina Island last week when his yacht was sighted by the skipper of a fishing boat. Rochester, who had been missing a day, had been cruising on Catalina bay with the designer of his yacht, when the motor went dead.

'Rochester,' Other Boat Guests Found

American
Baltimore, Md.
Feb. 23, 1946

LOS ANGELES—Eddie (Rochester) Anderson, radio and screen comic, and two other passengers aboard his yacht, long overdue following a trial run, were found on Wednesday as they were being towed in by a fisherman's boat. Anderson's yacht had broken down during Tuesday night and his attempts to signal airplanes had failed.

Rochester

The shake-down test was being made between Wilmington, Calif., and Catalina Island, a distance of 25 miles, when engine trouble developed. The boat towed them into San Pedro. Sat 2-23-46

Fear for Rochester and his companions arose after the yacht failed to arrive at its destination, which usually requires about an hour to cover the distance.

He had promised to call his personal manager, L. K. Reynolds, upon arrival, but after he failed to do this, Reynolds called the Coast Guard, which dispatched searching planes and a patrol boat for the party. However, they had been taken in tow by the fisherman before the searchers discovered them.

Benny's Plea And His Program

P.M.
New York N.Y.

Dear Editor: Tues 3-5-46

Before taking my hat off to Jack Benny re his plea for racial and religious tolerance, I would first enjoy seeing Mr. Benny practice a little cleaning-up on his own radio scripts.

The character of Rochester is nothing more than a smear adaptation of the Negro people. The stereotyped, crap-shooting, light-fingered, lying, menial Negro type is not necessarily a healthy source of humor. When will Mr. Benny learn that in fostering this cleverly disguised brand of race-hatred he is helping the Rankins and the Bilbos? . .

New York JULIET ROTH

PM didn't take its hat off to Jack Benny for the type of humor to which he resorts in the Rochester characterization. We believe his plea for racial and religious tolerance was a commendable move, but we agree that Benny would make possibly an even greater contribution to the same end by revising the Rochester gags.—ED.

Adrift 2 Days, Rochester Saved

Chicago Defender
Chicago, Ill.

Fishing Boat Rescues Star, Two Friends

Sat 2-23-46

WILMINGTON, Calif. — Eddie "Rochester" Anderson and two companions thrilled to the feel of land under their feet again Wednesday after two days adrift off Catalina Island.

Although a Coast Guard plane and patrol cutter were conducting a search for the famous radio comedian's motor cruiser, a fishing boat, the Lodie, was finally successful in locating the craft, its propellor shaft broken.

On board with "Rochester" were his close friend, Harry Taylor and Richard Platt of Long Beach, Calif., the boat's designer.

A typical Hollywood twist to the near tragedy was the fact that the comedian's press agent had sent his obituary to the nation's newspapers.

Throughout the nation, followers of the likeable radio, stage and screen actor, who is a star on the famous Jack Benny radio show, were relieved to hear of the rescue.

A dyed-in-the-wool trouper, he is enjoying a great deal of success in Hollywood, having made movies with not only Benny, his radio "Boss", but also Lena Horne, Phil Harris, Dennis O'Keefe, Robert Walker and other topnotch performers.

Besides being a great entertainer, "Rochester" also earned the admiration of the nation for his part in the war effort. During the conflict, he operated his own parachute factory, day and night, to help keep the U. S. Air Forces supplied with quality chutes.

Rochester to Zanzy at $5,000

Pittsburgh American
Baltimore, Md.

NEW YORK—Eddie (Rochester) Anderson has been signed to opened at the Zanzibar here on Tuesday at $5,000 weekly as replacement for Bill (Bojangles) Robinson, who leaves the spot because of other commitments.

This is the first nightery date for Anderson in several years. In previous summer layoffs, he played theaters. 5-25-46

Daily World - Atlanta, Ga. 6-5-46

GIVES TO COLLEGE FUND—Jack Benny, radio comedian who makes "no spending" a hobby, isn't certain how much he ought to give to the United Negro College fund 1946 appeal, but apparently Eddie "Rochester" Anderson is getting away with a sizeable contribution which folds. The fund seeks $1,500,000 this year to meet current operating expenses of 33 Negro private colleges. Wed.

'Rochester's' Numbers Show Talent, Courage

The Defender Chicago, Ill.
Sat. 8-10-46

By MORINE WARE

When numbers were being handed out to Rochester, the great comic of radio, stage and movies, he was a mighty lucky boy. His own name—Eddie Anderson is equally as fortunate for him—if not more so—than the name he chose for his professional career.

Numerology shows that, as Eddie Anderson, the funny-man would go far as a dramatic actor, for his destiny is 9, a number vibrating to the stage, to emotionalism and to acting in general. His heart force, as Eddie Anderson, would be a steady one, not permitting him any hectic romances.

As Rochester, however, he has a heart force of 7 which means that love won't get him down and he is unlikely to figure in any front page romances. His personality force, with either name is 5, giving him versatility, good fellowship, mental courage and daring. But as Rochester, he has a 3 destiny, which is one of optimism, gayety, and has strong vibrations to music and comedy.

No matter what he calls himself—either his own given name or his stage name—Rochester is destined to go far in his chosen profession. He must watch his lorlars, though, as there are no strong business vibrations around him to help him guard his earnings and provide for a rainy day.

All readers of The Defender may learn what numbers surround them and what these numbers mean. In other words, you may obtain your own, individual numerology. Just fill out the coupon below, enclose the coin as directed and be sure to state your correct birthday. Your own Numerology will be sent to you, promptly. Then you will know what forces are around you and, understanding these numbers, you will be able to make the most of them.

(Coupon)
MORAINE WARE
CHICAGO DEFENDER
3435 Indiana Ave.
Chicago, Ill.

Enclosed find 25 cents in coin (not stamps) for which send me my own, individual Numerology. If I do not receive my Birth, Heart, and Personality forces and my Destiny force, I understand my money will be refunded.

Name .....
(Your own first and last name)
Address .....
(Street and Number)
... .
(City) (State)

Birthday .....
(Date) (Month) (Year)

EDDIE'S IDEA

Proposal to Establish a "Boys Town" for Colored Should Be Revised

By JOSEPH D. BIBB

(The views expressed in this column are those of the writer and do not necessarily express the editorial opinion of The Pittsburgh Courier.--The Editors.)

The Courier Pittsburgh, Pa. Sat. 11-9-46

EDDIE ANDERSON, better known as "Rochester," along with an impressive group of colored movie actors, is now planning to finance and underwrite an all-colored "Boys' Town." This information was heralded to the listening audience of Jimmie Fidler, famed radio commentator and newspaper columnist, a short while ago.

Inspired by the monumental work of Father Flanagan and no doubt influenced by Fidler, who has long been an advocate of boys' clubs, Rochester has been moved to render service to the under-privileged boys of this country. Rochester's idea of helping our youth is worthy of unstinted praise, but the alleged proposal to establish an all-colored "Boys Town" runs afoul of the original conception of Father Flanagan, and at the same time is flagrantly inconsistent with the unrelenting crusade against all forms of segregation and jim crowism.

Mr. Bibb

Rochester's proopdsal is in direct conflict with the contentions of those who seek full integration of colored people into the Army, the Navy, and into all the ramifications of American life. It tends to weaken the battle against the restrictive covenants; it saps the vitality of those who seek to break down the color bars in education, industry and politics. An "all-colored Boys Town" would result in voluntary segregation and foil those who are seeking to gain free and unrestrained admission for our boys into all of the two hundred and eighty-six boys clubs scattered in the principal cities of the USA.

* * *

FATHER FLANAGAN has no color line drawn at his Boys Town, and there are numerous other fine and splendid clubs where both colored and white youth are welcome. Those who are opposed to segregation in the Young Men's Christian Association, in hospitals, churches and universities are stymied and check-mated by the well-intentioned proposal of Rochester and his galaxy of scintillating movie stars.

Rochester and his friends, who have demonstrated a splendid sense of civic-mindness, are not intended to be the subject of censure by this reporter. To the contrary, we feel inclined to send congratulations to this colony of movie folk. Their interest in under-privileged boys is highly commendable. Their motives are not to be impugned in the least, and their intentions are well understood. And because they desire to serve society, and, especially their own unfortunate folk, they should not suffer as Good Samaritans. But in their enthusiasm to do good, we are afraid that they have overlooked the issue of voluntary segregation.

This interest displayed in the work of boys' clubs comes at a psychological moment. Greater interest should have been shown in this splendid movement long ago. Colored communities have been sadly neglected, even though there are some wonderful institutions located where there are thousands of neglected boys of color. The boys' club movement has performed valiantly. Many white people have been indeed gracious and understanding in aiding and sometimes underwriting these charities. There are fine boys' clubs in New York, the Harlem Club, the South Side Boys Club in Chicago, the Wissahickon Club in Philadelphia, the Hudson Avenue Foundation in Brooklyn, the Dixwell Avenue Institution in New Haven, and other splendid clubs in Cincinnati, Savannah, Ga., Birmingham and Atlanta. The movement is growing. It has been supported by the late Samuel Insull, Rudy Vallee, Mrs. Roosevelt, Fletcher Henderson, Lionel Hampton, Marian Anderson, and uncounted thousands of splendid citizens. The work should be augmented and broadened.

* * *

THE GESTURE of Eddie Anderson and his friends is not to be discounted, but it is the opinion of this reporter that the idea should be revised and that the philanthropy of these kind-hearted luminaries be directed in the interest of the Boys' Club movement without involvement with segregation. The ideal of real democracy is in conflict with the notion of separateness of race. We would be pleased to note a reconsideration of Mr. Anderson's idea. He is in splendid position to aid the derelict, delinquent and underprivileged colored boys of America.

Delta Boys to Close With Amos 'n' Andy

Afro-American
Baltimore, Md.

HOLLYWOOD—(Pacific Press Syndicate) — When the Delta Rhythm Boys croon their final note on the Amos 'n' Andy broadcast May 28 they will have completed 36 sensational weeks as a regular feature of the popular NBC program.

The amazing musical combination—four voices and a piano—will take off the very next day for Las Vegas, Nev., where they open a four-week engagement at El Rancho Vegas hotel.

The Delta Rhythm Boys are no strangers in the famous Nevada resort. Their debut two years ago at the Last Frontier hotel marked the first time in history that a colored act had played that popular spot.

5-18-46

Members are: Carl Jones, first tenor and arranger; Traverse Crawford, second tenor; Kelsey Pharr baritone; Lee Gaines, bass; and Rene DeKnight, pianist and arranger.

Delta Rhythm boys back for airshows

Tribune
Los angeles, Calif.
Sat. 10-5-46

One of the all-around handsomest, as well as most successful, of the country's numerous male singing groups, the Delta Rhythm Boys, returned to Hollywood last week for not one, but two, radio shows.

54

One is a repeater, the Amos 'n Andy broadcast over NBC each Tuesday night. The quintet held that spot down last season for 36 consecutive weeks. Jack Capp, their manager, has added another, the Joan Davis show over CBS on which they are heard every Monday.

In addition to going strong over the air, the Delta Rhythm Boys are doing alright on the juke boxes. The unit, which had such success with "Take the A Train", the lyrics for which one member composed, and with "Just A'sittin' and Rockin' ", has recently released the King Cole novelty number, "My Buddy's Chick". Backed by "Walk It Off", the record has passed 150,000 sales, according to reports.

Under contract to Decca, the quintet recently cut another record with Ella Fitzgerald. Titles are: "For Sentimental Reasons" and "It's a Pity to Say Goodnight".

Personnel of the group is as follows:

Rene DeKnight, pianist and arranger; Kelsey Pharr, baritone; Travis Crawford and Carl Jones, tenors; and Lee Gaines, bass. Jones is a local boy. Gaines, whose wife Muriel is also a singer, composed the words to Billy Strayhorn's "A Train".

P.M. 1-21-44

Thelma Carpenter and Eddie Cantor visit Halloran Hospital to spread gifts and cheer. The man meeting them is Cpl. Reuben Reid, of Jersey City.

Script Reference to Color Irks Thelma Carpenter Fan

Afro-American Baltimore, Md.

NEW YORK (CNS).—In a recent issue of Metronome magazine, there appeared an item which we thought highly amusing. It was about Thelma Carpenter, chirper, who is making "good" with Eddie Cantor via his weekly broadcasts. This white Metronome reader, Rita Naumoff of Brooklyn, complained to the editor:

"I read with delighted interest your praise to Eddie Cantor for the way he had presented Thelma Carpenter. Since I hadn't heard any of his programs, I decided to listen and see if real tolerance in radio had been achieved. 1-26-44

"I am sorry to say that I was greatly disappointed. The very moment I tuned in the broadcast, Cantor referred to Thelma Carpenter's having a date with "someone from Cab Calloway's band."

"Then Miss Carpenter was forced to read some lines to the effect that they were angry when they went into the Tunnel of Love because they "couldn't find each other.' That was enough. I shut off the program right there.

"I guess they just couldn't go on without mentioning Miss Carpenter's color. This is radio's 25th anniversary but I guess it hasn't grown up yet."

Buffalo Patrons Sold on Thelma

Afro-American Baltimore, Md.

BUFFALO.—Thelma Carpenter, singing star of the Eddie Cantor program, made one of the most spectacular debuts in local night club history when she premiered before a glittering SRO audience at Mc Van's last Monday night.

The youthful vocalist was forced to give seven encores on each of her three appearances and finally had to beg off because of sheer exhaustion. Sat. 5-4-46

Those who came to hear her repeat her song-success aired on the Cantor show were not disappointed as she sang in better voice than ever. As a result she has been playing to overflow audiences every night since her debut.

New York Amsterdam News

3-16-46

3-16-46

Amsterdam News New York, N.Y. 3-16-46

New York, N.Y.

CANTOR LETS HER GO! Thelma Carpenter, talented vocalist with Eddie Cantor who ha described her on his broadcasts as "the most exciting voice of th decade," will not be renewed for the final thirteen weeks of th fameed comedian's nation-wide broadcasts. The reason? Canto claims it is only because he can't sing duets with her as he has don with his previous singers, such as Dinah Shore et al.

Thelma Carpenter Tells Why Cantor Show Dropped Her

afro American Baltimore, Md

NEW YORK.—"They wanted me to be a yoch-yoch girl . . . and that's something I wouldn't be for anybody, no matter who it was," Thelma Carpenter, featured singer on the Eddie Cantor radio show who was dropped from the show last month, told the AFRO this week.

"They didn't seem to be able to find room for me in the script . . . at least, so they told me," she explained. "After all, when you have to rush through a song in 45 seconds, that's no cinch."

Miss Carpenter's contract ran for 26 weeks, and at the end of that time, the famous comedienne decided not to renew it, hiring a 14-year-old white girl to replace her. Sat 4-11-46

Says Color's the Difference

Asked how come the new singer is given so much time for her numbers, plus loads of introductions by Cantor who intends to build her up as a singing star, similar to the job he did for Deanna Durbin when she worked for him, Miss Carpenter replied:

"Well, she's white, you know, honey."

She pointed out that Cantor's script writers couldn't find a proper spot for her in the script, although they were very much able to do it for the new singer. They would have renewed her contract if she consented to lower herself as a colored artist and poke fun at the race . . . a thing she refused to accede to, causing them to rule her out.

"I knew all along that it would wind up in something like this," she continued. "They have a very smooth and uncanny way of doing such things to colored artists. It wasn't my performance, you know. Nobody could find any fault with that."

Not Seriously Affected

At any rate, she appeared not to take the matter seriously, and was concentrating on taking photos of herself at a studio and buying dresses prior to her Buffalo engagement at MacVan's, Apr. 21. On May 8, she opens at Club 21 in Baltimore for a week and then returns to the Copacabana in New York around May 15. Sat 4-11-46

In dropping Thelma Carpenter, Eddie Cantor, who was hailed as a liberal and democrat when he signed her on his radio show, now takes his place among those who "talk a good case" about minority groups but never do anything about it, unless it benefits their own personal interests.

Miss Carpenter made a hit over the air waves and the consensus was that she was headed for stardom. Evidently, it was too much to expect from Mr. Cantor, who probably, all along, had in mind the idea of using her in "Uncle Tom" characterizations.

She deserves credit for refusing to accept such roles and sticking to her guns.—R. R. DIER.

Thelma Carpenter Cootie Open Club

New York, New York Amsterdam News

PHILADELPHIA — The nation's second largest major night club, the Coronet, featuring name Negro entertainment opened here Friday night with a capacity audience cheering wildly for every one of the top flight acts on the bill.

8-10-46

The Coronet policy is patterned after the Zanzibar club in New York. The opening bill headlines Cootie Williams' band, which has rolled up the greatest grosses of any musical aggregations at the Gotham nightery. The Coronet club has also signed the Zanzibar producer, Clarence Robinson to stage the fast moving revue.

Sharing top billing honors with the Williams band is Thelma Carpenter, singing star of the Eddie Cantor radio show. Her opening night turn was one of the most sensational ever seen here. She was recalled for three encores. Sat.

The supporting cast features the clever dancing-singing-emcee Bobby Evans; the raucous comedy of Pigmeat Markham; Roy Branker, a swinging pianist who performs in the Maurice Rocco groove. Rounding out the show is one of the comliest groups of shapely good lookers to ever grace a chorus line.

Thelma Triples Salary Following Cantor Show

Afro-American Baltimore, Md.

Howard Theatre this week she spent most of her off hours in the hotel room of her patron saint, Ethel Waters, who is resting here incognito. The Afro-American Ethel practically adopted Thelma when she discovered that the youngster had become a great star by practicing singing and by studying the former's phonograph records. Thelma knows every vocal trick of the famous star. Baltimore, Md.

So "upset was Cantor that he refused to tell his wife, Ida, what had happened. Sat. 8-10-46

When Ida found out, she not only gave Eddie a bawling out for giving in to prejudice, but had Thelma come to her home for dinner where she tried to make amends.

Thelma vs. Eddie

Pretty Thelma Carpenter, former star of the Eddie Cantor radio show, not only has a great voice, but an intriguing personality.

During her engagement at the

The Charioteers (Quartet)

Rehearsal at the 'Music Hall' Finds a Familiar Face in Attendance

Bing Crosby is back as singing master of ceremonies on NBC-WEAF Thursday nights at 9 o'clock. Here, on the left, are Eddy Duchin, piano virtuoso, and John Scott Trotter, musical director, discussing a music question. On the right, the Charioteers Quartet tries out a song while "The Groaner," himself

4th Year on Music Hall

Specialists in sweet and solid vocals, the Charioteers (above) are completing their fourth year on the Kraft Music Hall. Back in 1942 the group guested for the first time with Bing Crosby. Their fine harmony led to a regular place for them on the NBC airer. Left to right: Wilfred Williams, first tenor; Ira Williams, baritone; Howard Daniel, bass; Eddie Jackson, second tenor, and James Sherman, accompanist.

On the Crosby Bandwagon

Music in the Crosby manner, harmony that makes sure-fire radio entertainment—comes back to the airwaves on Wednesday (October 16), when the "Philco Radio Time" broadcast bows over ABC. Among the headliners to appear with the groaner are the famed Charioteers. Left to right, James Sherman, accompanist and arranger; Eddie Jackson, second tenor; Wilfred Williams, first tenor; Ira Williams, baritone, and Howard Daniels, bass.

BROADCASTING LIBERIAN CONFERENCE

The Defender Chicago, Ill. Sat. 8-3-46

Key figures in Conference on Liberia last week are shown during radio broadcast over Radio Station WINX, Washington, D.C. Seated, left to right: Hilyard R. Robinson, technical director Liberian Centennial Commission; Dr. Charles S. Johnson, director, Social Science Institute, Fisk University; Dr. Rayford W. Logan, chairman, Department of History, Howard University; and Dr. Ira DeA. Reid, chairman, Department of Sociology, Atlanta University, who served as moderator. Standing, left to right: Moss Hyles Kendrix, commission's public relations officer and Sol Panitz, WINX producer. Johnson, Reid and Robinson have viisted Liberia.

Tingley extended use of the facilities of Station to Editor Robert Durr in any way it might be helpful to the Negro citizens of the Birmingham district. After consultations with friends, Durr has accepted Dr. Tingley's offer and will do a 10 min. news and comment roundout of events as they affect Negro citizens as people to the end; that listeners may have a clearer interpretation of constructive activities, Birmingham's 140,000 Negro citizens.

Editor Durr was for years a newscaster on news by and about Negroes over station WSGN, and is well known to radio fans. His comment and newscast over WKAX will be non commercial, and will be sustained as a contribution to better human relations by WKAX.

Plans are in the mill to expand this program into a channel of expression for constructive community efforts.

The October 19, introductory broadcast will deal with a most important problem facing the Negro people of Birminham, and Jefferson County. Don't forget the hour, every Saturday morning at 8:05 o'clock. Station WKAX.

Does Radio Fear the South?

The Afro-American Baltimore, Md.

The National Broadcasting Company recently eliminated from the script of "Lone Journey," one of its most popular sponsored daily soap operas, some dialogue in which a white youngster says to his father: "Negro blood is just the same as ours." Sat. 8-3-46

According to NBC's program director, the line "could start a controversy" because there are network listeners not in accord with such a statement.

The director obviously was referring to Southern listeners, and hastened to explain that while he and NBC agreed with the statement, they did not want to risk having Southern States "explode."

We're getting a bit fed up with namby-pamby excuses like this. There is too much hiding behind the excuse of giving offense to white Southerners whenever anything like this comes up, and it's about time that the radio and movie industries put an end to it.

As long as this alleged "fear" of Southern reaction persists, just so long will these mass media agencies default in their obligation to bring truth and progress to their respective audiences. Facts are facts, and what is a fact in the North should not be distorted or ignored in deference to Southern thinking and tradition.

As public servants, radio and screen both have a responsibility toward improving racial relations by disseminating the truth, and there should be no compromise. They are derelict in their duty if they do otherwise.

King Cole Nearly Misses Broadcast; Loses Pounds Worrying in Plane

Kansas City, Mo. The Call

NEW YORK.—(CNS)—By the time Nat Cole finally arrived back in New York last week after a four-day trip to California, he had bit off all his nails worrying if he would get here and was about 10 pounds lighter. His main objective was to make his weekly Kraft Music hall broadcast at 9:00 p. m. Thursday night and it was a matter of life or death.

Grounded in three major cities enroute, Nat was finally planed in on emergency, arriving at the studio (NBC) at 7:00 after rehearsals had been pushed up from 11 a. m. to 2:30 p. m. and then, in desperation, to 6:30 p. m. When Nat walked in, the entire Kraft show sighed relief. They were preparing to pencil him out of the script. He and the Trio began immediate rehearsing. Mi.

The nervousness of making planes, however, didn't take all the joy out of his trip home. On arriving at his new Spanish-type house hidden on Twenty-first St. in Blueberry Hill, he was greeted first by his new dog "Trio". His wife, Nadine, who is still having improvements done on the house, was trying to complete Nat's special "music room" for his homecoming. 8-23-46

The first of his four days he slept 12 hours. Upon awakening he stretched and said, "Where am I?" With the exception of a few business trips, he stuck close to home, enjoying every minute. He liked the flowered patio most of all. The modern house, which is snow white, is known to neighbors as "the King's house" but looks more to onlookers as a scene from "Lost Horizon."

Immediately after the Kraft show, Nat's bags stayed packed for the Trio shipped out to Indianapolis to begin a week's one nighters on the road.

Racial Discrimination Rampant on Air Waves

Pittsburgh Courier Pittsburgh, Pa.

By BILLIE ROWE, Thetrical Editor

NEW YORK CITY—One of the most flagrant cases of racial discrimination in America can be found along radio row. It isn't something that you have to catch somebody sleeping to find, just turn your dial from number to number and there it is blaring at you like some ghost of Hitler. When you stop to notice, it seeps into your bone marrow like some plague left over from World War II, sickening whatever hopes there might be for universal peace. Sat. 7-13-46

With the exception of moving pictures, radio is undoubtedly the greatest force in the world for bringing people together with a better understanding. As a propaganda medium, it is second only to the screen. To say that it has used that power to its best advantage would be a gross misstatement.

At every turn racial discrimination has hampered its democratic growth. In the main Negroes are not the only people discriminated against along radio row. However their case is by far the most glaring. Even a historian would have to dig deep into his files to cite the times that the race has been given a fair hearing over any of the national chains.

To be sure, many of our problems have been aired through organizations and well wishers, but in all its years of growing into a major factor into the homes of millions of people, it has yet to integrate the Negro into the democratic scene of things.

FEW EXCEPTIONS

From this view, one national chain is as guilty as another and despite federal laws against such a practice, the pact is yet to be broken. With but few exceptions, the race has been kept completely out of the big commercial channels notwithstanding that millions of them buy what radio sells.

The sustaining programs are in just as many cases shut tight to members of the race. It is such a flagitious situation that today not one night club in Harlem has been able to get a program over any of the local or national stations. It is such an iron clad, hard, and seemingly fast rule many of the disc programs play records by colored bands on certain days only.

Here, one of the newer programs, "Nite Life," starring Willie Bryant and Teddy Wilson, is the biggest thing to happen to the race in many a radio year. Heard every Tuesday night over the CBS national hookup, the program offers a variety of guest stars and is one of the few giving the Negro any sort of fair freedom.

On a few of the other programs throughout the city, colored artists are given first one small bit and then another. However, there are no big names mentioned over the ether other than guest shots here and there and these are none too frequent. Sat. 7-13-46

Out in Chicago some attempts have been made to introduce radio and democracy. Judging from recent reports, things are not going too well as the local paper sponsoring one of the city's most pretentious programs has failed to pay off participating artists.

In other parts of the country no more than a handful of colored artists filter in and out of radio. However, none of them have been given the chance to hit national radio headlines and become household names like so many of the white stars which have become identified with radio alone. Sat. 7-13-46

Not only is the Negro kept out of the entertainment channels, but he has been barred from all other phases of radio. The news commentary, discussion of world affairs, spot announcements and commercial radio salesmanship are all important departments of every day radio life which have yet to find a niche for the Negro. It can't be because there are no members of the race capable of fitting into any of these niches, so it must be discrimination.

Throughout the country the FCC should start an extensive investigation. If it fails to do so, then some interested organization should take it upon itself to see why the race has been denied its radio right for so long. Here in New York the FEPC should call radio executives to task for this discrimination is a glaring thing right here in the North. You don't have to go South where in cities like Jacksonville, Fla., a Negro isn't even allowed to come into the studio without a broom or a mop. These same brooms should be used to sweep up along radio row for its flagrant case of racial discrimination is hurting the cause of America all over the world.

Democracy -- USA Relates Story Of Naval Heroism

The Defender Chicago, Ill. Sat. 11 - 2 - 46

son French, 23-year-old winner of count of this great battle story. hurled into the Pacific waters with
citation from Admiral William For five months French's ship, other seamen. While Japanese
F. Halsey, who reenlisted in the the Gregory, prowled around South Pacific waters, supporting the first survivors and bombs exploded
Navy after Pearl Harbor and was Guadalcanal landing made by U.S. nearby, French made his way to
assigned as stewards-mate aboard Marines. a raft containing 15 wounded
the U.S.S. Gregory. When Japanese cruisers caught white seamen who were unable to
In a step-by-step dramatization the Gregory in the narrow canal tow the raft in a straight course.
through Japanese-controlled wa- of the incident which brought straights on Sept. 5, 1942, French to avoid being swamped by the
The breathtaking story of howlers was told Sunday, Oct. 27, French his citation, "Democracy—was sted in the Pacific waters, supporting the first survivors and bombs exploded
Negro mess attendant lashed 10:30 a.m., WBBM, on "Democracy U.S.A.," weekly feature. co-spon- bor and was Guadalcanal landing made by U.S. nearby, French made his way to
himself to raft and for six hours—U.S.A." sored by the Chicago Defender and nition. a raft containing 15 wounded
pulled 15 wounded white seamen Station WBBM observed mate aboard Marines. white seamen who were unable to
That seaman was Charles Jack- Day and presented a life-like ac- When Japanese cruisers caught tow the raft in a straight course.

CHARLES FRENCH
from Admiral Halsey.

The naval hero now works for the San Diego Naval Air Station. The Navy Department, when informed by the Defender that Sunday's dramatization would honor French, commended the Defender and cooperated in bringing to Chicago a special transcription of a message from French.

STEWART AUDITIONS WITH GODFREY:

The Afro-American

Twice Torpedoed, Wins Talent Contest and Contract with CBS

Baltimore, Md. Sat. 11-23-46

NEW YORK — A twice-torpedoed chief steward in the merchant marine has won himself a singing contract on the Columbia Broadcasting System network. He is 29-year-old Otis Lincoln Wilson of 269 W. 140th St., a baritone tenor, who won first place over more than 50 hopefuls in a talent audition contest conducted recently by Arthur Godfrey, WJZ talent scout. In addition to winning first prize of $100, Wilson receives $100 weekly for his CBS broadcasts from 8:30 to 8:45 a.m. on Tuesdays and Thursday. Letters of recommendation on his fine singing voice have also gone out to Cafe Society and other New York night clubs, and he expects to be called on very soon for further engagements.

Mr. Wilson

In an exclusive AFRO interview, he said that the song that brought him to fame was his favorite, "Stardust."

Auditioned by Godfrey

"I was singing at the National Maritime Union recreation hall a couple of weeks ago, and there were about 50 Western Union employees present. They liked my version of 'Stardust' so much that two of the girls wrote a letter to Mr. Godfrey telling him about me. A short time later, I received a letter asking me to come down for an audition.

"After doing my number, I was the ninth singer to be called on, some studio officials called me into their office and told me I won first prize. They asked me how I liked singing for them, and I said I'd like it fine. After all, $100 a week ain't hay."

Seeks Singing Career

Asked whether he preferred singing to the merchant marine, he replied: "Singing is my career, and if I get the breaks, I'll put all my time in it."

Besides "Stardust," his favorite songs are "The Man I Love," "Body and Soul," and "Night and Day."

A seaman for nine years, his ship, the SS Owens Summery, was torpedoed by a Japanese sub about 700 miles off the cost of San Francisco. Fortunately, every hand was saved. The crew took to lifeboats and was rescued 8 hours later by the Coast Guard.

Torpedoed Second Time

The following year, he was torpedoed again on the SS Columbia about four days out of San Francisco again. The skipper and the chief mate were lost in the explosion. Another boat in the convoy picked up the crew members. Wilson says he is "lucky" to have escaped death twice.

Having travelled all over the world, he points out that he likes England the best.

"This is because of its night life, but mainly because of the freedom people of our race have there and the lack of discrimination in its every day life."

Sang in English Clubs

He sang in several English clubs whenever his ship happened to be in port. In Japan, too, he found he could entertain without discrimination, particularly in a place called "The Cabaret of N.Y. Club."

Born in New York, his family moved to Chicago when he was six. He attended the Douglass Grammar School and the Wendell Phillips High School.

Began Singing at 14

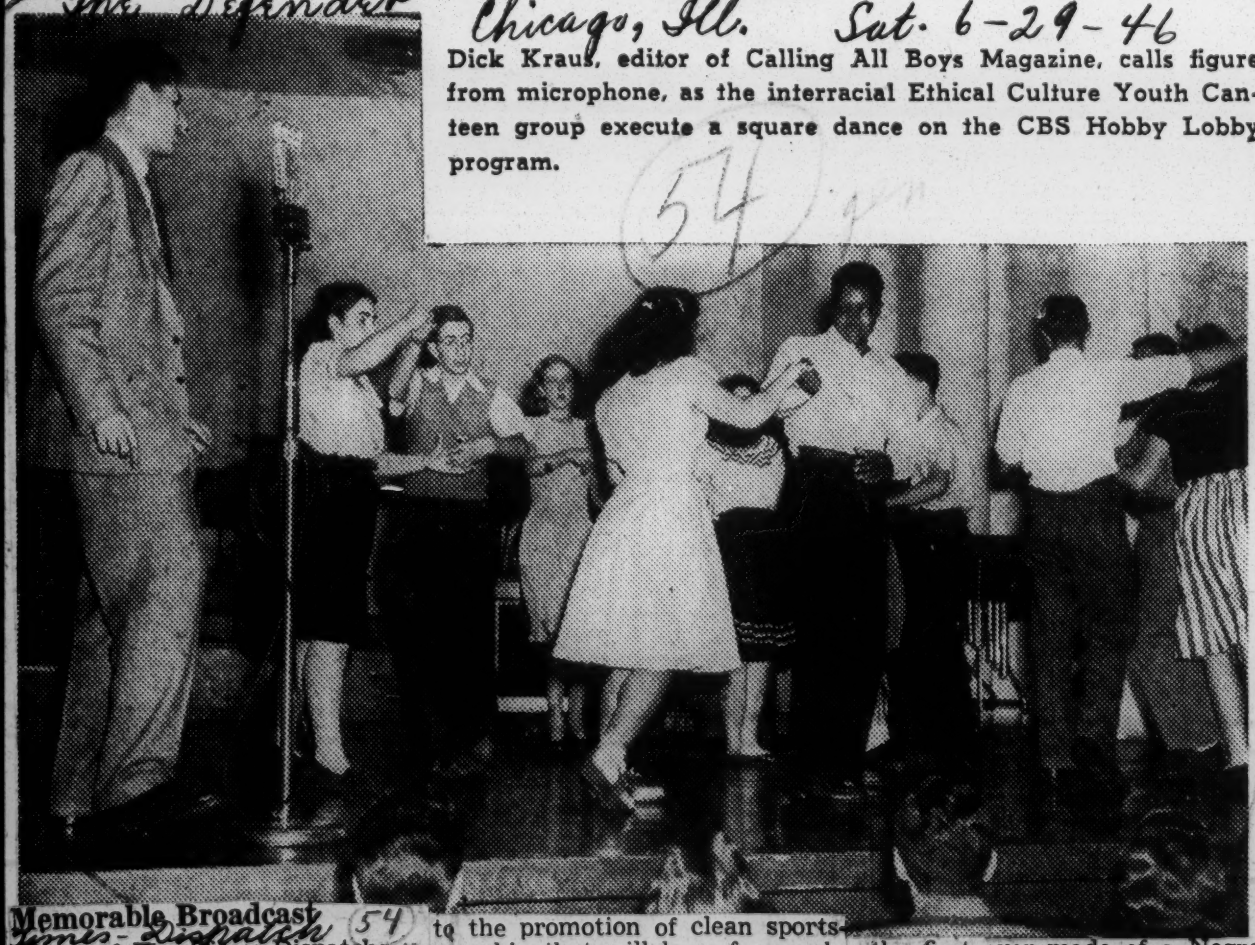
At an early age, he took to piano playing, starting with classical music and switching to swing. At 14, he discovered he had a good singing voice. After finishing high school, he sang with Sonny Blunth's band in Chicago, and with other bands in Los Angeles.

Prior to his radio work, his only stint in New York was winning an amateur contest at the Apollo Theatre last September, for which he won $12. Offered $50 a week for a week's work at the same theatre, he promptly turned it down as being too little. Besides, he makes as much or more as a chief steward.

THEY DANCE TOGETHER IN HARMONY

The Defender

Chicago, Ill. Sat. 6-29-46



Dick Kraus, editor of Calling All Boys Magazine, calls figure from microphone, as the interracial Ethical Culture Youth Canteen group execute a square dance on the CBS Hobby Lobby program.

54

Memorable Broadcast

Times-Dispatch 54

Editor of The Times-Dispatch:

Hats off to Station WLEE for broadcasting the Armstrong-Walker football game. The 15,000 spectators were proof of the widespread interest of the Negroes, and the overflowing white section represented a large circle of friends, all of whom contributed to the promotion of clean sportsmanship that will have far-reaching benefits for the youth of our city.

Richmond, Va.

The young people will talk about this game and the colorful spectacle of marching cadets and queens for months to come. But it was the WLEE broadcast, sponsored by the colored undertakers —the first ever made of a Negro game in Richmond—that enabled the hospitals and men and women at work to share in the rivalry of two popular schools.

12-5-46 Thurs. McGUIRE HOSPITAL JANITORS AND ATTENDANTS Richmond.

KLAC

VOUT-O-ROONEY — Bandleader Jimmie Lunceford, right, was the first guest artist to appear on Slim Gaillard's new radio record program Monday afternoon. Gaillard is heard every afternoon (except Sundays) from 3:15 to 3:30 o'clock over station KLAC, broadcasting direct from his record shop on the Westside in what he calls the heart of "Voutville."

Los Angeles, Calif. Sat. 8-3-46

General

"Professor Backwards" Comes to the Airwaves

Jimmy Edmondson, comedian, who specializes in speaking backwards, has his own show on NBC-WEAF at 7:30 on Saturday night. Here, (top) he is talking to his "nieces" from Brooklyn, played by Patricia Hosely (Patsy) and Florence McMichael (Flora); while below (left) is Nanette Fabray, singer, and Juano Hernandez, who plays the part of Dewey, Jimmy's man Friday.

Booker T. Washington Honored by College Fund

NEW YORK—As a part of the current campaign to raise funds to meet the operating expense of the Negro private colleges which comprise the United Negro College Fund, the organization put on a half hour radio program last Wednesday evening. Since Booker T. Washington was being added to the Hall of Fame on Thursday, it was both fitting and proper that the air-show be dedicated to him.

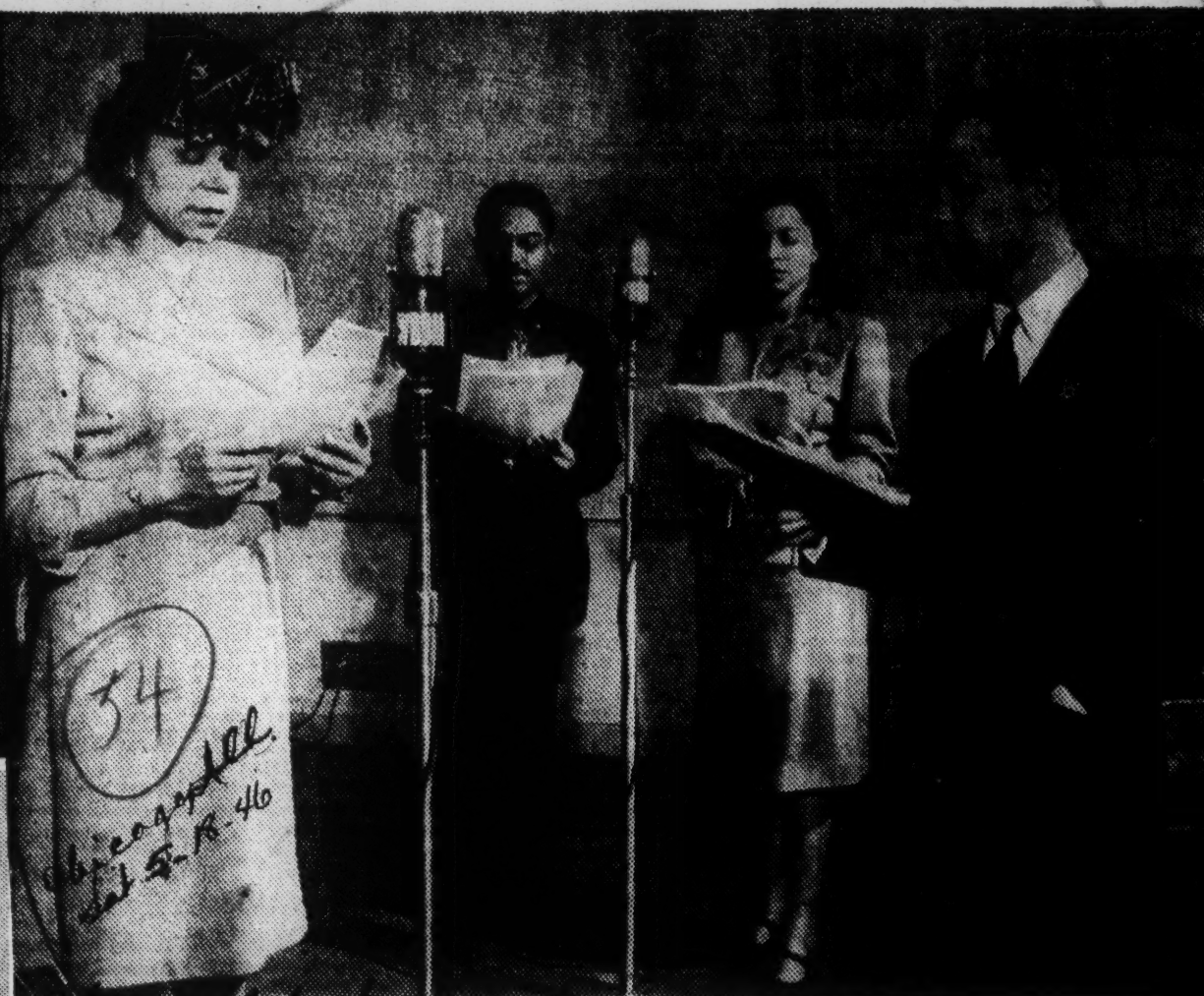
Heading a list of artists who participated, Quentin Reynolds, noted commentator and author, acted as master of ceremonies. The famous Tuskegee Choir of fifty voices, all students at Tuskegee Institute, which the noted educator founded, was featured. As was Dorothy Maynor, concert soprano, and graduate of Hampton Institute, one of the thirty-three colleges affiliated with the Fund.

Other artists high up in the field of entertainment, were Sugar Chile Robinson, sensational child boogie-woogie pianist; the King Cole Trio, Art Tatum and Maxine Sullivan.

Frank M. Totten, who is the national campaign chairman of the United Negro College Fund, was in charge of the program.

General

DEFENDER PROGRAM ON THE AIR



"Democracy—USA" goes on the air as Skyloft Players enact the life of Robert S. Abbott, founder of The Chicago Defender, in the first of the series sponsored by the paper. Presented on alternate Saturday afternoons on WBBM at 2:30 p.m., the program will dramatize the story of Col. M. O. Bousfield, winner of the Legion of Merit, on May 18. From left: Rosalie Lewis, Alonzo Chauncellor, Dorothy Van Zandt and Bruce Evans.

Abbott Sketch First On Defender Radio Show Series

Highlighting the 41st anniversary on May 5 of the Chicago Defender, radio station WBBM will begin its new series "Democracy-U. S. A." with a dramatization of the life of Robert S. Abbott, founder of the Defender.

The show, first in a series to be presented over WBBM in cooperation with the Defender, will be heard Saturday, May 4, at 2:30 p. m. CST.

Future shows will present sketches of living Negroes who have contributed to development of American life and culture. Presented every other Saturday, the series reflects station WBBM's progressive policy of devoting more radio time to building better race relations.

Sengstacke To Speak

The Defender has arranged to obtain as a speaker on each program, the person whose life has been dramatized.

On the initial show May 4, John H. Sengstacke, nephew and successor of Robert S. Abbott, will discuss his uncle's work and the newspaper's present role in the struggle to win equal rights for Negro citizens in America.

The first script is written by Robert Lucas, Defender editorial department writer, and tells of Abbott's early struggle to establish the Defender, beginning in the apartment of a friend, Mrs. Henrietta P. Lee.

Negro Veterans' Problem Enacted In Radio Show

NEW YORK—(ANP)—That the Negro war veteran though he fought and died for his country is none-the-less forced to live in a pattern of bitter Jim Crow was shown in a radio dramatization over WMCA here last week.

The drama was the 55th of a series called "When He Comes Home," being dramatized over this station in cooperation with the National Urban League.

Maurice Ellis, Negro actor, portrayed the role of the veteran who was subjected to the poisonous activities of the KKK and the inadequacy and failure of the U. S. Employment Service to administer to the needs of the returned Negro soldier.

Julius A. Thomas, industrial relations director of the NUL, in the role of commentator, said U.S. agencies organized for the purpose of giving aid in job and adjustment problems have almost no Negroes on their staffs, yet in some of these states Negroes make up 35 to 40 per cent of all service men.

Commenting on the recent study of "The Negro Worker in the Building Trades," he warned after reviewing the plight of Negro building mechanics, that definite action must be taken to protect the job rights of Negro veterans.

JUNIOR CONDUCTRESS: Mabel Irvey leads a 30-member rhythm band at the kindergarten of Yates School in Schenectady in a concert broadcast over WRGB, General Electric's television station. Drums, tomtoms, blocks of wood, symbols, triangles, tamborines, pots, and pans go to make up the instruments. Look out Duke Ellington, little Mabel's on her way.

5-year-old girl appears on "Hobby Lobby" show

MINNEAPOLIS — Five-year-old Susan Nan Ellis, daughter of Mr. and Mrs. Carter Ellis, of Charleston, W. Va., appeared on CBS' 'Hobby Lobby" show last Thursday night to tell about her pastime of writing to soldiers all over the world. She is one of the youngest ever to lobby for a hobby on the coast-to-coast program.

Little Miss Ellis, whose father is studying for his master's degree in pubilc health educaton at the University of Minnesota, is to be promoted to the third grade at Clinton elementary school here because of her superior I.Q. She began kindergarten last Fall when the Ellis family came here and "skipped" to the second grade after a month. However, her mother, an ex-kindergarten teacher, has insisted she continue playing with the kindergarten pupils while she took second grade work.

Okey M. Coger, of the West Virginia state education department, said of Susan last year, "Susan Nan has an exceptionally high I. Q. beyond the scale of the test administered which places her within the area of genius". She scored 143-plus on an Otis mental ability test. Other educational experts have called her "one in a thousand".

According to Mrs. Ellis, her daughter was listening to "Hobby Lobby" one evening and asked permission to write of her hobby to Dave Elman, the show's master of ceremonies. Elman himself phoned here from New York city to invite Susan to appear on the June 20 broadcast. Susan listens regularly to other shows, too. Her favorites are "Blondie and Dagwood", "Baby Snooks", "Ozzie and Harriet", "Henry Aldrich", and "Crime Doctor".

Susan reportedly could snap her fingers at the age of one-and-a-half, which showed remarkable muscular coordination; could read nursery rhymes, began to learn to write and to read newspapers, at the age of three. She has been studing the piano for 9 months and has appeared in two recitals at the University of Minnesota, the first on Mar. 20 and the second on June 12, when she was the youngest performer.

Both her parents are graduates of West Virginia State college at Institute. Mr. Ellis has been attending the university here on a scholarship from the Virginia state health department and will resume his work July 1 in Atlanta, Ga. The Ellises have one other daughter, Joy List, 3, who has not shown any exceptional tendencies.

White Chicago Mother Protests Radio Characters

Requests More Dignity In Negro Characters

By HAZEL B. GRIGGS

CHICAGO— (ANP) —Sponsors of the radio serial for children, "Tom Mix," upon protest of a Chicago mother, white, have promised to change the two Negro stereotype on the program, "Wash" and "Chloe."

The promised action followed the inquiry of Mrs. David Wallerstein, mother of two small boys who are regular listeners to the program, asking: "Must Wash and Chloe be quite so ignorant, so illiterate, so cowardly, so typically Negro?"

Praising the attitude of the radio Tom Mix as definitely in the right direction for betterment of race relations, Mrs Wallerstein continued her criticism of the characterization of the colored comic with the observation:

GIVE HUMAN ROLES

"Why, then, must Wash, just to furnish comedy relief, be so overdone, and so typed in the worst way? Can't they be funny and still not so silly, so scared, so servile, so almost degraded at times? If you could give Wash a little more dignity and respect, make him a little more human and a little less 'Uncle Tom' or 'Black Sambo,' you'd be doing a real civic job, as well as pleasing me no end. And I'm sure you'd sell just as many packages of Ralston."

The American Council on Race Relations pronounced Mrs. Wallerstein's letter one of the best examples of constructive criticism of radio from the point of race relations that had come to its attention, and commended the promise of the Ralston company's advertising director and writer of the serial to improve the characterization of Wash and Chloe.

CHANGE ASSURED

Chares E. Claggett, in charge of the show for more than 12 years, assured Mrs. Wallerstein that she could expect a change in Walsh, because none of the persons connected with the program want a character so important to be "lacking in dignity and respect." He declared:

"It was never our intention to have him servile and degraded. Perhaps in our anxiety to have Wash furnish comic relief we have gone overboard. Those of us who work with the program frequently get so close to it that we lose our perspective."

NBC Censors Line in Script Saying All Blood Is Identical

NEW YORK—When Sandra and Peter Michael, writers of the NBC serial, Lone Journey, recently wrote in the line "Negro blood is just the same as ours," it was stricken from the script by NBC censors, although the program director says he believes in fairness to minorities.

This is not the first time this top writing team has turned out strong, realistic script. "My brother and I have gotten beat about the head so many times," Miss Michael said, "we're used to it."

Attempting to prove his fairness, Tom McCray, program director, said that Walter White, NAACP secretary, was allowed a free broadcast over NBC, although close observers say that there were some difficulties and that all networks are refusing

Radio praised; asked to give Negroes an even better break

NEW YORK—Butterfly McQueen on the Danny Kaye show, Lena Horne's appearance on Roma Wine's "Suspense" program as a dramatic actress, and the willingness of network and many independent stations to grant public service time to Negro agencies and organizations for special programs were cited recently by Lester B. Granger, National Urban League secretary, as examples of how the radio industry has passed up motion pictures and the press as a promoter of racial goodwill.

Speaking before the 16th Institute for Education by Radio, in Columbus, O., Granger also gave special mention to the following sustaining programs which "definitely aimed at combatting racial prejudice": "New World A-Coming", station WMCA, New York; "Open Letter to the American Public", WABC, New York; "These are Americans" and "Destination Tomorrow", CBS network; "The Baxters", and "They Call Me Joe", WEAF, New York; and "Minority Opinion", WJW, Cleveland.

However, the barrier erected by radio against hiring Negroes in skilled, technical, and supervisory jobs is among the "five cardinal sins" which keep the industry from the failure of script include Negroes as part normal American scene. writers should completely racial stereotyping", he avoid implying through incident, and plot that special 'place' in our economy for the Negro excellent beginning can in the 'soap opera' or serial. also included a special institute, which lasted for meeting" on "Radio and ", under the chairmanship of Anne M. Cooke, of How- University. Sidney Williams, Urban League director ator of "Minority Opinpart in this discussion.

Among the other "sins", Granger listed the insistence upon casting Negroes in servant roles, shelving Negro name bands and artists because of "studio hostility," and

Wins Praise As NBC Artist

DOROTHY HERRON O'BRYANT

Expert interpreter of dialects for the National Broadcasting Co., who came to Chicago's Southside Monday night to give an example of her work at Pilgrim Baptist Church under the auspices of the Finer Arts Guild. Mrs. O'Bryant is nationally known as a dramatist and musician and last year won fame in Hollywood when she appeared in several movie shorts.

Gets Boost Along Road to Radio Fame

A boost along the road to radio fame is given her former maid, Virginia Parris, by Loretta Young of the motion pictures. Here Loretta, at left, observes as Virginia tunes up for her appearance on a radio program. During the time she worked as maid for the screen star, she was encouraged to study voice. Miss Young was also instrumental in getting Miss Parris the "spot" for her first radio appearance. Musical director Oscar Bradley of CBS accompanies Miss Parris at the piano.

Heard and Overheard:

Superman's Super Hooper

By SEYMOUR PECK

Good news! Superman is now the most popular daily children's show on the air.

Hooper ratings, released over the week end, show that, since Superman began his fight against bigotry one month ago, he has jumped from fourth to first place among the serials youngsters rush to the radio to hear every day. It is the first time in almost a year that he has been leader.

Henry Wallace

Second place among eight five-times-a-week shows was taken by Tom Mix, with Jack Armstrong and Captain Midnight tied for third. Terry and the Pirates, Tennessee Jed, Hap Harrigan and Dick Tracy follow in that order.

Superman is constantly gaining new admirers, too. In a letter to Robert Maxwell, producer of the show, Henry A. Wallace praised the fight being waged for tolerance and understanding by the popular kid's hero.

"The best way of stamping out the evil of discrimination against races and creeds," Wallace added, "is to educate the minds of children. It is much easier to plant the truth in a young mind than to disabuse mature minds after anti-social teachings have taken firm root."

Just as you can judge a man by his friends, so you can also judge him by his enemies. Superman has gotten nightshirter Gerald L. K. Smith pretty hot under the collar.

"Our children," Smith complained at a meeting in Chicago earlier this month, "are forced to stomach the vile filth purveyed by those who control our broadcasting facilities. First they gave us the soap operas, and now it's Superman who, they tell us, is fighting for tolerance."

It is most heartening to see Superman breaking new frontiers in radio and making so great a success of it. Too many men in the field keep doing the same old thing, justifying their aversion for the new by saying, "Why, we're just giving people what they want."

Before they pull that old wheeze again, perhaps they'll find out what people really want.

Newspaper Week Hour Opens Celebration

By NNPA News Service

NEW YORK — A variety program on Sunday ushered in Negro Newspaper Week in celebrating the 119th anniversary of the Negro press. The program originated in New York at 11:30 p. m. Eastern Standard Time and was broadcast over a nation-wide hookup of the Columbia Broadcasting System.

Participating on the program were a number of stars of radio and screen, including actress Helen Hayes, announcer and commentator; Lionel Hampton and his orchestra; Josh White, who sang "The House I Live In"; Carol Brice, noted young singer; and the famous Ink Spot quartet.

Dr. Charles R. Drew, professor of surgery in the Howard University medical school and chief surgeon at Freedmen's Hospital; Lt. Col. Marcus H. Ray, civilian aide to the Secretary of War. They were picked up from Station WTOP in Washington.

A message from President Truman was also read. The text of his message, to Frank Stanley, president of the Negro Newspaper Publishers Association, follows:

"I am glad to hear that National Negro Newspaper Week will again be celebrated. We have recently brought to a successful conclusion a war which called forth the united effort of our citizens. In rallying Negro support for a united effort that we must maintain in the whole people's interest, we must maintain in challenge of our times; and that challenge success among the Negro people." The subject of Dr. Drew's talk was "The Negro in Science" example of an exception to the rule important enough to be cited.

"Were this true I should have no story—but I do have a story

"To me this challenge is throughout the entire history of the United States no single fervent hope and effort of Negro troops in cited.

"Abroad we must maintain in challenge of our times; and that talk: "Myrdal in 'The American Dilemma' states that the Negro genius is imprisoned in responsibilities and rewards the Negro problem. That there

"At home we must maintain production. Abroad we must join with other nations in great wish and fervent hope that the Negro press will step up the participation of Negro troops in the peace.

"To me this challenge success- fully again calls for a united effort by all our citizens. It is my

and I therefore challenge the statement.

"Granting that extraordianry talent, great intellectual strength and unusual opportunity are necessary to break out this prison of the Negro problem, it has been done in the past and is being done today.

"There have always been Negroes worthy to be called true men of science.

TWO GROUPS OF SCIENTISTS

"Scientists may be divided into two large groups," he declared. "The first, that small band—rare in any race or nation—who have the great gift or power or understanding to pierce the essential nature of things and estaiblish new verifiable general laws. These are the men with the touch of genius who seem to spring up unannounced from time to time to arrange the world and point out the way it should go in the future.

"The second group is that great number of sincere disciples of the scientific method who critically question and observe, experiment and record, organize and systematize the ever-growing realms of knowledge, and from time to time something of fundamental importance.

"In the first group we could place Benjamin Banneker Ernest Everett Just, biologist; and George Washington Carver, genius in the field of experimental horticulture and agricultural chemistry.

GAVE NEW LIGHT

Dr. Ddew stated that these men put a terrific strain on all barriers and escaped to give light to the world.

"In the second category," he said "we have many men, including Hinton of Harvard in clinical pathology; Perry Julian in chemistry; Floyd Hall in industrial food chemistry: Charles Stewart Parker, botanist; and Charles Henry Turner whose study of the life pattern of animals paved a way for behavioristic psychology."

In addition, Dr. Drew explained that "Another young Negro estromer, Clarence White was an associate in the astronomical research associated with this demonstration. In anatomy and anthropology the walls were smashed by Dr. James McCune Smith. And the present-day work of Montague Cobb of Washington, and Allison Davis of Chicago in anthropology, is of such quality that it marks them as leaders in this field."

Lt Col. Ray said in speaking on the Negro Soldier in World War II: Sat 3-2-46

NEGRO BONA FIDA CITIZEN

"The Negro of the United States is a bona fide citizen and entitled to the privilege conferred by citizenship under the Constitution. By the same token he must defend his country in a time of national peril.

"No statement of the participation of Negro troops in the Army of World War II would be completely meaningful without comparative figures of World War I. In War 1, there were 1,355 officers, against 7,768 in War II. In War I, there were 371,710 enlisted men while in War II, 695,264 served.

"The number of casualities suffered, the decorations won, and the commendations of field commanders will serve to put a stamp of disapproval upon the theory of individual failures. The Negro soliders gloried in his opportunity to prove himself a first-class citizen and strove to the limit of his capabilities to discharge the responsibilities of this citizenship."

CELEBRATION CONTINUED

In continuation of the celebration, Negro publishers were scheduled to meet here on Feb. 27, 28, and March 1, and confer with high government officials.

The honorary committee of the Wendell L. Willkie Awards for Negro journalism, of which Dr. Douglas S. Freeman of the Richmond News Leader is the honorary chairman, was scheduled to give a dinner at the United Nations Club in Washington, Friday evening, in honor of the winner of the awards.

NOTED SPEAKERS

Speakers at the dinner will be Spruille Braden, assistant Secretary of State, and P. B. Young Sr., publisher of the Journal and Guide.

The celebration of Negro Newspaper Week will close with another radio program Saturday over the National Broadcasting network from 12:30 to 1 p. m., Eastern Standard Time.

Listeners Hail N. Y. Air Show

Defender

NEW YORK—The American Negro Theatre's dramatization of the life of Johann Gutenberg, Sunday afternoons with Gordon Heath, star of "Deep Are the Roots" in the title role was called one of the best programs of ANT's regular Sunday series, in enthusiastic letters from listeners.

The life story of the inventor of the printing press was broadcast over Station WNEW. Members of ANT made up the supporting cast.

Youngsters Don't Know It

Superman's a Big Flop If He's Fighting Bigotry

5-19-46

Post, Washington, D. C.

By Sonia Stein

WORD has come from Mutual Broadcasting System's publicity offices that "Superman," in his new role as fighter of bigotry and racial prejudice, has received wide recognition and many accolades.

Commendations come from people as seriously interested in this matter of tolerance as Secretary of Commerce Wallace, the National Conference of Christians and Jews, Greater New York Federation of Churches, Board of Lay Activity of the Methodist Church and Associated Negro Press.

But Wallace's statement may furnish a clew to the nature of these recommendations. "I am happy to learn you are planning to use 'Superman' for the purpose of teaching children that democracy includes the idea of tolerance and equal opportunity." Note the "planning to" phrase. This commendation and some of the others must have been made when the new trend in the series was first announced, for surely no one with an interest in promoting tolerance can be anything but disappointed in Superman's current antics.

PROF. QUIZ

5-19-46

True enough, the series now deals with a gang of hoodlums committing vicious acts at the behest of some organization with intolerant views. But the whole tenor of the series is still bang-bang.

It makes small difference to youngsters whether the murder and mayhem they get as suppertime appetizers stem from dope smugglers, spy rings, international racketeers or what have you. And if Superman is currently struggling with gangsters motivated by nebulous intolerant prejudices — well, willy nilly, as long as there is a good guy and a bad guy and plenty trouble.

Sunday

Children are no more conversant with racial intolerance after a dose of "Superman" than they were before. They are no more aware of its dangers or its true character. In fact, they are in even less of a position to be good citizens on the score of tolerance, because they now regard violence as part of intolerance and will not be aware that small social acts of bigotry which they themselves are in a position to combat are important!

The very aspects of intolerance which children in the "Superman" audience may help to control are not being touched upon.

Phil Moore Bemoans Lack Of Chance For Negroes In Radio And Music

Chicago Defender

Jan 4-27-46

NEW YORK—(Dix News Service)—Speaking before the Independent Citizens Committee of the Arts, Sciences and Professions in New York City Center here Phil Moore, noted Negro composer, conductor and bandleader, struck out boldly in defense of the Negro's right in the musical profession.

Speaking on the subject, "Discrimination Against the Negro in Music," Moore spared no punches beside him, Phil exposed the racial discrimination even in that in stating that the few Negro groups which are hired steadily by radio stations across the country are not hired for their musicianship but because they "Uncle Tom." Moore pointed out that in the New York territory only one Negro is working regularly for a picture studio, no more than two on sponsored network radio shows, and that there is not one Negro working with a major symphony orchestra!

In speaking of his work with the motion picture studios, where he was a pioneer in the hiring of colored talent, Phil told of his first job as a composer. "Of course they weren't interested in the larger, legitimate type of orchestra arrangements I was trained to do . . . no, no! I was immediately typed as a red hot jazz man! Having just finished my classical training, what I knew about jazz was very little, so on each assignment I would rush home and listen to the best jazz records I could find and write something like that for the studio."

When he was turned down as a white-Negro common local. Although Phil cause of his race, after five years of promises, Phil quit and came back to New York.

In his coming to New York, Phil discovered about local 802, the only Negro musicians local. Although William Feinberg, secretary of local 802, was on the stand Moore closed by asking an even break for Negro musicians. "We don't wish to be slapped on the back and patronized," he said. "The Negro must have equality in music, as in all fields, and, given this equality, he will be inspired to enrich and develop, not only American music, but all forms of American culture and progress."

Chicago Defender

5-11-46

Truth Behind Negro Trials At Columbia

The story behind the trial of the 29 Negroes at Columbia, Tenn., who are charged with inciting a riot last February that made national headlines, will be told by Madison Jones, Jr., administrative assistant of the National Association for the Advancement of Colored People, during a special broadcast over WLIB tomorrow (Wednesday) at 1:00 p.m. Jones, who will cite examples of the pro-fascist character of the regime of Prime Minister Jan Christiaan Smuts of the Union of Setuh Africa, and stress the urgent need for full Negro rights, will be heard in Madison Square Garden on June 6. The Council on African Affairs is sponsoring a rally on that date, the theme of which is "Big 3 Unity for Colonial Freedom." The proceeds will be used to aid South African famine relief.

Paul Robeson, chairman of the Council on African Affairs, will be interviewed by Raymond Walsh on Station WLIB on Monday, June 3 at 7:30 p.m. Robeson will deal with "Africa's stake in world peace." He will cite examples of the pro-fascist character of the regime of Prime Minister Jan Christiaan Smuts of the Union of Setuh Africa, and stress the urgent need for full Negro rights at Columbia Tenning Madison Square Garden on June 6. The Council on African Affairs is sponsoring a rally on that date, the theme of which is "Big 3 Unity for Colonial Freedom." The proceeds will be used to aid South African famine relief.

Anna Tells World About "Anna Lucasta"

Hilda Simms (left), star "Anna Lucasta," which is playing Chicago, tells NBC Commentator Elizabeth Hart about the play and about herself during a guest appearance on the WMAQ program, Miss Hart presents.

In Special History Week Broadcast in N.C.

In celebration of National Negro History Week at North Carolina College last week, the Social Science Club traced the history of the celebration in a broadcast over station WDNC which included biographical sketches of outstanding colored persons during World War II. From left to right are: seated—Brooklyn McMillian, Newark, N.J., retired Army captain; Miss Alice Davis, Beaufort, N.C., and Miss Ethel Edmondson, Baltimore; standing—Dr. Joseph H. Taylor, faculty advisor, and Norfleet Whitted, announcer and member of the staff of WDNC, one of the few announcers in the South. Miss Edmondson is the daughter of Mr. and Mrs. Gray Edmondson of 926 N. Dallas St., Baltimore.

Radio Seen as Might Weapon Against Racism

NEW YORK (ANP)—The radio can play a major role in promoting peace and tolerance, according to an article recently written by Carroll Carroll, a columnist for Variety, a national theatrical publication.

Since the voice of radio enters into millions of homes, it has become a commanding force, he said. Radio writers have a chance to "warn against the slinking weapon of the divide-and-conquer boys" on all types of programs. "There is no OWI to send us our allocation fact sheet each month in our war on intolerance,' 'he wrote.

"And never forget that it is our war, the war of radio, the war of everyone who believes in the principles for which we have just fought and the principles for which Americans started dying before 1775."

Long, Slow Fight

He warned against attempting to "ballyhoo a nation into an intelligent understanding of the other fellow's point of view the way you can whip it into a lather of patriotic ferver for rendering unto butchers that which is fat salvage."

He cautioned that "the fight against intolerance is long, slow, never spectacular campaign of education in decency and good taste that we, who discovered the propaganda weight of radio during the late war, must carry on for true peace on earth, good will to all."

Jokes are mighty propaganda weapons, he said, and added that gag writers are perhaps the most important group of radio writers that can make a mighty constructive contribution against intolerance.

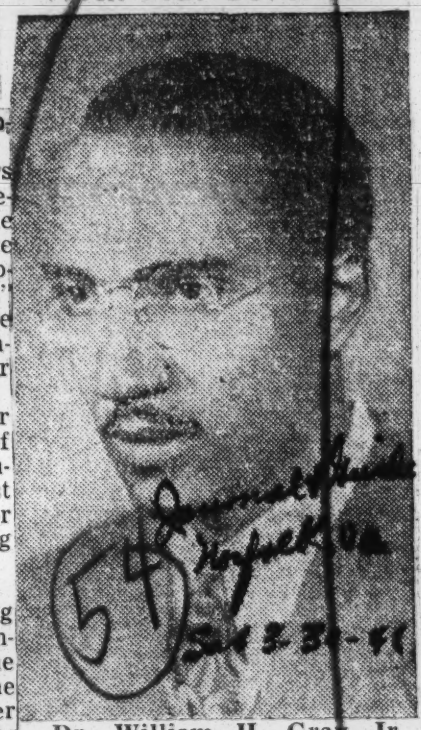
Gag Writers Can Help

"Gag writers, like the crime weavers, have to carry on their fight largely by not doing things which will unnecessary hurt minorities," he warned. "They, too, must avoid characterizations that are caricatures. And they can't allow themselves to forget that the joke is a mighty weapon.

"Ridicule helped us defeat Hitler, Mussolini, and the entire Japanese people—ridicule backed by direct action. Neither can be used in the fight against intolerance."

"Names do hurt," he advised. The old saying, "'Sticks and stones may break my bones, but names will never hurt, is passed," he said.

On Radio Program With Fla. Governor



Dr. William H. Gray Jr., president of Florida A. and M. College, Tallahassee, Fla., participated in a radio address here Tuesday last week in which Millard F. Caldwell, governor of the state, was also a speaker. The radio addresses marked the closing of the three-day Governor's Conference on Juvenile Delinquency.

Gray Gives History Making Radio Talk

TALLAHASSEE, Fla.—In one of the most unusual events in the history of Florida, a Negro, Dr. William H. Gray Jr., was heard in a radio address on the same program with Millard F. Caldwell, governor of Florida on a statewide hookup here Tuesday, closing the three-day governor's conference on juvenile delinquency.

The broadcast originated in the House Chamber in the Capitol of Florida, and marked not only the first time that a Negro had appeared on a statewide network, but also the first time in the state's history that a Negro had appeared formally as speaker on program with a governor of this state.

Dr. Gray, president of Florida A. and M. College, was introduced by Judge Lincoln C. Bogue of St. Petersburg, chairman of the conference. He called on the state and municipal officials to employ Negro probation officers, social workers and Negro police to help curb delinquency among the race and urged Negro churches to undertake a program designed to meet the needs of youth.

Sugar Chile on "We the People"

NEW YORK—Frankie (Sugar Chile) Robinson, seven-year-old piano prodigy, who has one motion picture to his credit, stole the show on the "We the People" program Sunday night.

Frankie, who played for President Truman on Saturday night at the White House, performed and sang "Caldonia," which he said he believed was the President's favorite among his renditions.

Soon to be seen in a new film with Van Johnson, Sugar Chile will continue to be the children of America will

Radio Superman Combats Bigotry

NEW YORK—(ANP)— Superman zoomed off on a new adven-

Scripts for the new series were

Superman is the first network series to take up the cudgels for tolerance, in the works for some time," Robert Maxwell, producer of Superchildren's radio series to has the blessing of every church man, declared, "to influence child- support of a movement which and the endorsement of a large group of organizations.

"The plan for using this juvenile series to generate the principles of brotherhood has been and intolerance.

"We hope that the

in telling of his Hollywood experiences, said the biggest thrill he got was when a studio executive borrowed a dollar from him.

Canada Lee In CBS Presentation Of 'Thomas Jefferson'

Chicago Defender
Chicago, Ill

NEW YORK—Canada Lee will share honors with Arnold Moss in the CBS presentation of "Thomas Jefferson" Saturday, March 30, 6:15-6:45 p.m. EST.

Moss will play the title role in the "American Portrait" series on the life of Jefferson, and Lee will play his Negro servant, Joseph. The two, both well known to radio and stage audiences, were teamed in the recent Broadway success, "The Tempest."

Sat 3-30-46

Serving as narrator, Joseph tells the story of Jefferson's life, recalling his service as minister to France, president of the United States, author of the Declaration of Independence, the statesman's meeting with George Washington, and the historical differences of the "eternal Democrat" with Alexander Hamilton.

Hat Design Wins Radio Prize

Post - American

Baltimore, Md. 4-27-46

Mrs. Minnie Ransom of 2126 Annin St., Philadelphia, is interviewed by Bill Farren (right), special events director of WFIL, and Joan Cox of the publicity department of the same station, after Tom Breneman announced that out of 50,000 hats submitted in his Breakfast in Hollywood radio contest he and Hedda Hopper conducted to determine the most original hat designed by an American housewife, Mrs. Ransom won second prize. (ANP Photo)

4-29-46 Sat.

Radio Institute Seeks End To Negro Stereotype

Chicago Defender
Chicago, Ill.

By MACEO HILL

COLUMBUS, Ohio—(Exclusive to the Defender)—A new blow at the stereotype Negro of the radio airlanes was struck here last week during a three-day session of the 16th Institute for Education by Radio.

Purpose of the Institute, established in 1930 at Ohio State University, is to provide an annual meeting for joint discussion by broadcasters, educators and civic leaders of problems affecting educational broadcasting. The meeting is devoted chiefly to the techniques and program policies of radio broadcasting.

Sat. 5-18-46

A special Negro and Radio Committee, headed by Chairman Anne M. Cooke of Howard University, pointed out that it is too often the practice of vehicles of American propaganda, in this instance, the radio, to depict the American Negro as a lazy buffoon, loose in morals, superstitious, ignorant and servile. The committee observed that if the Negro menial is a good workman, he is again caricatured as a cunning ignoramus. Composed of some of the world's leading educational authorities, the committee ruled that the false and distorted typing of Negro characters is nailing down in the minds of millions of American listeners, derogatory and false impressions of Negro fellow-citizens.

Programs especially cited by the committee for general distortion of Negro character and life were the Jack Benny show, "Crime Doctor," "The Johnson Family," the Judy Canova program, "Amos 'n' Andy," "Right To Happiness" and "Life Can Be Beautiful."

Lauded for presenting Negroes as normal human beings were "Duffy's Tavern" with Eddie Green; the Danny Kaye program, featuring "Butterfly" McQueen; "Big Sister" and "Joyce Jordan."

A three-point orientation program was set up to guide broadcasters in molding healthy intracultural relations: (1) Stereotypes are always dangerous; (2) repeated portrayal of lives of a limited number of outstanding Negroes is not sufficient to develop racial understanding; (3) it is best when Negroes are integrated in a radio cast and participate on their ability as American citizens.

Sat 5-18-46

Speaking before the Institute, Lester B. Granger, executive secretary of the National Urban League, urged that the radio industry extend employment opportunities to qualified Negroes on the basis of talent, skill and ability. He stated that for all its shortcomings in this respect, radio was definitely far ahead of the American press and moving picture industry in giving a near-truth picture of American Negroes.

Stars Celebrate Radio Show Opening

JOAN CRAWFORD and HATTIE McDANIEL, famous screen actresses and Academy Award winners, celebrated the opening of the new "Academy Award" program over the Columbia Broadcasting System. They are shown with Jean Hersholt, star of his own "Dr. Christian" program and president of the Academy of Motion Picture Arts and Sciences, at the Beverly Hills hotel party which followed the premiere broadcast of the "Academy Award" show in Hollywood.—ANP Photo

NEGRO CONGRESS ASKS FREE AIR TIME FOR DETROIT PARLEY

Daily Worker N.Y. N.Y.
Sat. 4-27-46

A request for radio time over local Detroit and national facilities of the National Broadcasting Company, the American Broadcasting Company, the Mutual Network and the Columbia Broadcasting Company, as well as local Detroit outlets, was made public yesterday by Revels Cayton, executive secretary of the National Negro Congress.

The Congress is sponsoring a Freedom Rally on May 31, in Detroit, as part of the Tenth Anniversary Convention of the National Negro Congress.

4-27-46

The full text of Mr. Clayton's letter dispatched simultaneously to all networks asks that free time be allotted to speakers Paul Robeson Congressmen Hugh DeLacy (D-Wash) and Adam Clayton Powell, Jr., and James Dombrowski, executive secretary of the Southern Conference for Human Welfare, as a public service to their listeners.

Cafe Society on Radio

NEW YORK—Cafe Society downtown which planted the seeds of boogie-wookie in this city and thereby gave the profession a new kind of colored star, is on the air.

Broadcast directly from the famous Greenwich Village spot, the program is heard every Tuesday evening from 11:30 to 12 midnight. Featured are J. C. Heard and his orchestra, with vocalist Sarah Vaughan, boogie-woogie pianist Pete Johnson and the famed folk-singer Josh White.

Air Shows Get Duplicate Awards for Racial Amity

Sat 4-11-46 Afro American
Baltimore, Md.

NEW YORK (ANP).—Duplicate awards were recently given to two outstanding radio shows for their 1945 contribution to the improvement of race relations by Variety, national stage magazine. The shows honored were "Duffy's Tavern," sponsored by Bristol-Myers on NBC, and Danny Kaye's program, a CBS Pabst-sponsored show.

Abe Burrows did the original script for "Duffy's Tavern," which features Eddie Green as a waiter. No attempt was made to build laughs by making Green perpetuate the weaknesses that have been the stock-in-trade of all colored characterizations.

"Green clicks as a waiter not because he's colored but because he's a good comedian," Variety's citation reads.

"Similarly the Goodman Ace treatment of the Butterfly McQueen role on the Kaye show offers further evidence that it isn't necessary to resort to stereotypes," Variety declared. "In neither case does the show ask Miss McQueen to follow the pattern of stock characterization that belittles her people.

Sat 4-11-46

"It's proof, too, that it isn't necessary to capitalize on the weaknesses of any minority group to get laughs. As such, both programs may well set an example on how to combat racial intolerance and misunderstanding of minorities. Neither Butterfly McQueen nor Eddie Green sells his people short."

Chicago Radio Station Takes Steps Against Discrimination

Afro American Baltimore, Md.
Sat 5-4-46

CHICAGO — Radio Station WBBM, an affiliate of the Columbia Broadcasting System here, has made the first step to comply programs revolving around the

with the recent FCC edict to ban race discrimination from the air by the inauguration of two new

in conjunction with a Chicago weekly to be called "Democracy-U.S.A.," presenting dramatizations of weekly amateur fight broadcasts, originating from the Savoy Ballroom, which began Tuesday night, sponsored by a Southside department store, boasting 100% colored help, with John Harrington doing the broadcasting.

Sat 5-4-46

As a climax to the broadcasts, the last three minutes will be reserved for interviews with the persons portrayed and a discussion on situations.

Second of the two broadcasts will be on a twice-a-month basis

race relations.

Backstage at Esky Rehearsal

WINNERS GET OFF TO ROARING START; KING COLE NERVOUS; ORSON WELLES GETS LOST: DUKE WEARS $40 SHOES

NEW YORK—(CNS)—It was a big day, January 16, as the Esquire winners got together at the American Broadcasting Company's Ritz Theatre on West 48th Street, to rehearse the jazz which made Esquire Magazine judges choose them as the greatest exponents in their field.

We got there as Duke Ellington's band was rehearsing, as usual, with all hats on; King Cole and his Trio were on the stage patting their feet to the rhythm and Woody Herman's musicians were strolling in, talking and smoking in their casual manner. Leonard Feather was running around with paper in hand, checking his list and looking for Orson Welles, who was very much late.

Photographers were shooting anything they could find that looked interesting and men in the control room were calling orders and minutes after each Ellington selection.

Introduction Repeated

The introduction was done three or four times before it sounded right and the Duke, already at the piano, had to jump up in a split second for King Cole and the Trio to start off on "After You're Gone."

Presently, in strolls Orson Welles, looking bewildered. Before going on the stage, he stopped to tell Nat Cole that he went down to see him the other night at the Copacabana, two months after he had closed.

Nat said "Yes, they had me way down in Georgia since then.' And Mrs. Cole tells Orson that she saw him walking down Broadway. He retorts, "I wish you had stopped me and told me where this place was for I've been way up to Radio City and back looking in every alley for a backstage."

Reads Tribute to Jazz

Then Orson was called to the stage where he read a beautiful tribute to American jazz with his rich voice vibrating through the theatre as Duke Elllington played blue notes to fit certain passages. The sound man made gestures for applause at the finish, more applause and then some more. Orson yelled out "Oh, not that much" and everybody laughed.

That night, things were different. The stars were dressed to match their golden Esquire statues; Herman wore tan trousers, rust corduroy jacket and rust suede shoes; Ellington wore a blue suit with $40 black patent leather shoes that you could see your face in; Frances Wayne, Herman's vocalist, wore draped cream moire taffeta; King Cole Trio were black suits with multi-colored ties and Orson Welles—HAD to be different. He showed up in a gray business suit and apologized for his appearance.

Off to a lively start, the Duke played Billy Strayhorn's arrangement of "Take the A Train" and Herman and Herd came in with their jumpy "Caldonia" in which Woody mumbles through the lyrics.

King Cole Frightened

All during the first half, the King Cole Trio was sitting on the Herman side of the stage with Frances Wayne. And King Cole was nervous. After his "Sweet Lorraine," he said he felt better, but if he hadn't been sitting on the stage during the program, he might've bitten all his nails off.

After the concert, Nat's mother, who had come in from Chicago for the affair, came back to kiss him and he confessed that he was never so nervous in his life; he had been trembling since rehearsal, complaining that it was cold on the stage.

Ellington counted three kisses from admiring ladies and Welles said he didn't get any, though he did get an Esky as a man who has done much for tolerance and jazz itself.

NAT KING COLE, pianist and singer, will broadcast with his King Cole Trio on tonight's All-American Jazz Concert, sponsored annually by *Esquire* (ABC-WJZ, 9 p.m.). Cole will be honored as top jazz pianist and male vocalist of the year. The program will also feature Duke Ellington and Woody Herman.

Carver's Life Told on Air

Carver's life is being dramatized in a series over Station WMCA, based on his biography by Shirley Graham and George D. Lipscomb, which was published by Julian Messner last year. The dramatization will be on the program "Let's Listen to a Story" in the Jane Evans' series over the station each day from 5:15 to 5:30 pm from January 7 to January 11.

At the close of the series, on January 18, copies of the book will be awarded as prizes to persons winning a letter contest based on the dramatization at the Martin's Department Store at Fulton and Bridge sts in Brooklyn.

At that time, Miss Graham will be interviewed over the radio and will present the books to the winners. Details of the contest may be obtained from Mrs. Nathan Straus at Station WMCA.

Last week, President Truman signed the bill making January 5 George Washington Carver Day. Talladega, Fisk and Women's Medical College, in Philadelphia. In 1929 she received a Master of Science degree from Columbia U. She has practiced medicine in Newark since 1929.

Philly Teacher Pens Radio Play

PHILADELPHIA

Enos S. Andrews of 210 E. Upsal St., a teacher in the Reynolds School, and author of the radio play, "Cyrus McCormick," has just had that script entered in the 10th American Exhibition of Educational Radio Programs by radio station, KYW.

Mr. Andrews, whose play was presented on KYW Nov. 28, is in his second year of radio script writing and is believed to be the first local colored person so honored.

He has written several other scripts which have been carried by KYW and WFIL, aimed particularly at student consumption.

The awards are sponored by the Institute for Education by Radio at Ohio State University and will be judged May 3 to 6.

The purpose of the exhibition is to further the broadcasting of significant educational radio programs in the United States and Canada by calling attention to the several program types which have been broadcast during the previous year.

NEWSPAPER WEEK. Speaker, FRANK L. STANLEY, president of the Negro Newspaper Publishers Association, and publisher of the Louisville (Ky.) Defender, will be heard on the NBC Network March 2, 12:30 p.m. (EST), in a broadcast commemorating the 119th anniversary of the Negro Press. The members of NNPA held a three-day conference in Washington February 27, 28, and March 1.

Pearl Primus On the Air

Pearl Primus, dancing star of the recently revived "Showboat," will be Shelly Mydan's guest on **Time for Women**, Thursday, Jan. 17, at 4:30 p. m., EST, over WJZ—ABC. Miss Primus' career, which is highlighted by her stellar role in the classic musical, and interesting tales about the show will feature the 15-minute session.

Tuskegee Choir To Be Heard Over CBS In February

Tuskegee Institute, Ala. — The Tuskegee Institute Choir, under the direction of William L. Dawson will broadcast a series of four concerts over the Columbia Broadcasting System during the month of February, Dr. F. D. Patterson, Institute President has announced. These broadcasts will originate each Sunday in the Institute Chapel at 1:30 a. m., Central Standard Time. The first concert of the series will be heard Sunday February 3.

Members of the Tuskegee Choir gained a wide listening audience when they made their debut at the opening of Radio City in New York several years ago. The Choir later appeared in Carnegie Music Hall and also gave a command performance at the White House. The Choir has also made tours to the principal cities of the South and has won wide acclaim.

William L. Dawson, who directs the Tuskegee Choir is regarded as an outstanding conductor and composer. His symphony, the first ever written, based entirely on Negro themes, was played by the Philadelphia Symphony Orchestra, Leopold Etowkowski, conducting and it was hailed as a significant contribution from an American composer.

It's marvelous, the greatest choir I ever heard," said Henry Ford while listening to the Tuskegee Choir during one of his frequent visits to Tuskegee Institute to talk with the famous scientist, Dr. Geo. W. Carver. Other distinguished Americans have been inspired by the music of the Tuskegee singers.

The program which will be presented each Sunday has been carefully selected. Beside the presentation of original American Spirituals the Choir also offers arrangements of other Negro composers along with the works of the great masters like Tschaikowsky, Wagner, Verdi and Debussy and the folk songs of many nations.

Negro Domestic Jewish Radio Show Dramatized on WMCA

The Lady Who Works in Your Home, the dramatic story of America's unreasonable discrimination against the Negro domestic, will feature WMCA's series, New World A-Coming, Tuesday, Feb. 26 9:30 to 10:00 p.m.

Prejudice Hard

Judge against Negroes last Sunday over station WHON. The participants, guided smoothly by novelist Fannie Hurst, were three ex-GIs, namely Millard Lampell, radio writer; Bruce Bliven jr., radio show sponsored by magazine writer, and John S. Mac-mission on Community Culey, a field representative for tions of the American the American Veterans commit-ress emphasized the tee of combating race pre-

Be-bop Be-boppea

As such things usually do, it began on Manhattan's 52nd Street. A bandleader named John ("Dizzy") Gillespie, "looking for a way to emphasize the more beautiful notes in swing," explained: "When you hum it, you just naturally say 'be-bop, be-de-bop.'" What be-bop amounts to: hot jazz overheated, with overdone lyrics full of bawdiness, references to narcotics, and doubletalk.

Today the bigwig of be-bop is a scat named Harry ("The Hipster") Gibson, who in moments of supreme pianistic ecstasy throws his feet on the keyboard. No. 2 man is Bulee ("Slim") Gaillard, a skyscraping, zooty Negro guitarist. Gibson & Gaillard have recorded such hep numbers as *Cement Mixer*, which has sold more than 20,000 discs in Los Angeles alone; *Yop Rock Heresay, Dreisix Cents* and *Who Put the Benzedrine in Mrs. Murphy's Ovaltine?* Sample lyrics:

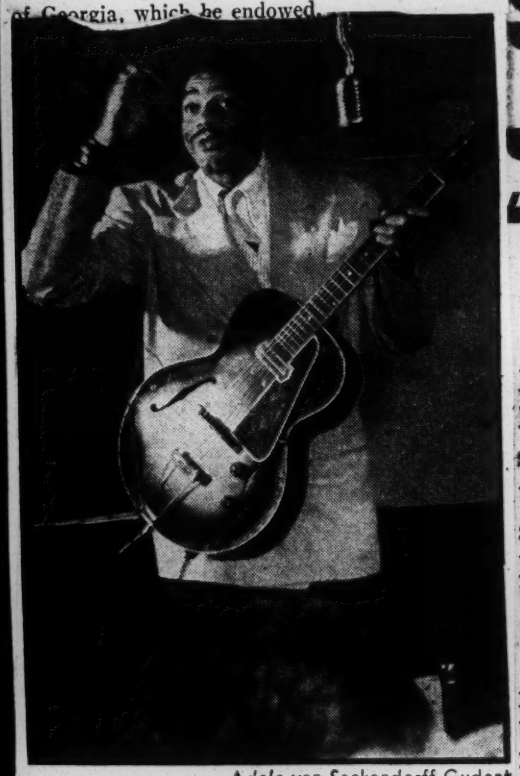
She'd never, ever been so happy since she left old Ireland,
Till someone prowled her pantry—man—and tampered with her can!
(Wham!) . . .
She stays up nights making all the rounds,
They say she's lost about fifty-seven pounds.
Mr. Murphy claims she's getting awful thin,
*And all she says is, "Gimme some skin!" (Mop!)**

Last week, in Los Angeles, be-bop got be-bopped. Radio Station KMPC, outraged by both words and music, banned all Gaillard & Gibson records. Said Program Director Ted Steele: "Be-bop . . . tends to make degenerates out of our young listeners. . . ."

Angelenos young & old promptly loosed a flurry of brickbats or bouquets, according to their convictions. Slim and The Hipster were unruffled. The Los Angeles nightclub where the two play was more crowded than ever with teen-agers anxious to be be-bopped; Gaillard got an invitation to play on Bing Crosby's radio program. Said The Hipster: "I do shows at high schools every week. . . . They don't seem to think there is anything degenerative about me."

* By permission of copyright owner, Warock Music Co., 1946.

* Given since 1941 in memory of Manhattan Banker George Foster Peabody by the University of Georgia, which he endowed.



Adele von Seckendorff-Gudent
"SLIM" GAILLARD
Mrs. Murphy got him in trouble.

SCRIPT JUDGED 'TOO HOT'

Pittsburg Courier
Pittsburg, Pa.
Sat 2-22-46

WASHINGTON, D. C.—Because their script was listed as "too controversial," NAACP President Attorney George E. C. Hayes and two other professors of Howard University were barred from the air here Sunday night.

The program, scheduled for 11:15 over Radio Station WWDC, had been arranged by the local branch of the NAACP and was supposed to be in connection with the celebration of Negro History Week. Scheduled to speak along with Attorney Hayes, who, in addition to being president of the local branch of the NAACP, is a law professor at Howard and a member of the Board of Education, were Profs. Andrew Ransom, vice dean of Howard University Law School, and Prof. James W. Butcher, also of the same school.

BARITONE GUEST ON CBS SHOW

Pittsburgh Courier
Pittsburg, Pa.
Sat 2-23-46

NEW YORK—Lawrence Whisonant, baritone, until recently a lieutenant with Army Special Services, was guest on Columbia Network's "New Voices in Song" program Sunday, Feb. 17 (WABC-CBS). Maurice Brown conducted the Columbia String Ensemble.

Whisonant was director of music at Fort Huachuca, Ariz. He represented the Ninth Service Command as soloist on a special broadcast with Major Wayne King, and has performed with the Salt Lake Tabernacle Choir. Under Leopold Stokowski, he was soloist in Beethoven's Ninth Symphony.

On "New Voices" he sang "Tuo Lo Sai," by Torelli; "Beau Soir," by Debussy; "Hopak," by Moussorgsky, and "Avant de Quitter ces Lieux," from "Faust," by Gounod.

WOL Accused of Permitting Slur

Afro American
Baltimore, Md.
2-9-46

WASHINGTON

Charges that Radio Station WOL permitted use of the word "n——r" by Senator John McClellan (Dem., Ark) over a national hook-up Friday were made in a letter to station officials last week by Lawrence A. Hill.

According to Mr. Hill, Senator McClellan used the offensive term four or five times while being interviewed by newsmen on the FEPC Bill on a program called "Meet the Press."

"Committed Grave Error"

In his letter to station officials, Mr. Hill said:

"I am of the opinion that Mutual has committed a grave error in allowing this congressman to speak of the colored people of America in such a derogatory manner.

"I am fully cognizant of the fact that Mutual cannot control the thoughts of these race haters . . . but when such known southerners are given opportunities to participate on programs their speeches should be censored . . .

"Not His Insults"

"This man has insulted a race of people who have just participated in a war to rid the world of tyrants and race haters. His opinions may be given to the radio audiences, but not his insults."

Mr. Hill, who was in telephone communication with station officials on Saturday regarding the incident, reported them as being embarrassed by the Senator's utterances.

Broadcast Closes Newspaper Week

Chicago Ill. Defender

NEW YORK—Negro Newspaper Week, celebrating the 119th anniversary of the Negro Press, was concluded last week with a nationwide broadcast over the National Broadcasting Company network.

Dean William H. Hastie of the Howard University Law School, nominated by President Truman for governor of the Virgin Islands, spoke from Washington on "The Negro in Government."

The program included a cavalcade of the Negro Press, presented by Ralph Cooper; an interview with Joe Louis, in Los Angeles; an address by Frank L. Stanley, president of the Negro Newspaper Publishers' Association; and music by the American Youth Orchestra, Kenneth Spencer and Ella Fitzgerald.

3-9-46

'Duffy Tavern' Chosen For Honor Roll

Afro American
Baltimore, Md.
2-17-46
New York

NBC's Duffy's Tavern (Fridays, 8:30 p.m., EST) was the only radio program selected for the Honor Roll of Race Relations of 1945, according to an announcement by Dr. Lawrence R. Reddick, curator of the Schomburg Collection of Negro Literature, a part of the New York Public Library.

Each year a nationwide poll is conducted by the Schomberg Collection to choose the 12 Negroes or Negro organizations and institutions, and the six white persons or organizations, which distinguished themselves during the previous year in improving race relations. 2-17-46

Duffy's was cited because it "demonstrates that Negro actors may be featured in comedy without the use of jokes that are offensive to any racial group." The reference is to Eddie Green, comedian, who plays "The Waiter" in **Duffy's Tavern.**

Honor Lincoln's 137th Birthday

Atlanta Daily World

Bennett College for Negro women, Greensboro, N. C., pays tribute to Abraham Lincoln on his 137th birthday in a special broadcast over the Columbia network next Tuesday, Feb. 12 (WABC-CBS, 11:15-11:30 p.m., EAST. From WBIG, Greensboro).

The broadcast will be produced jointly by the dramatic and musical departments of the college under the direction of David W. Holland, choir director.

Bennett College choir of 50 trained singers is particularly noted for the development of female voices outside the usual range of women's register, making it possible for the group to perform works usually reserved for mixed choruses. The voices range from high C to B flat below C, achieving harmonies both in the bass and treble clefs.

2-11-46

For the Lincoln Birthday broadcast the choir sings the traditional spirituals, "I'm So Glad Trouble Don't Last Always," "There Is A Light Shinning In The Heaven For Me," by choir director Holland, and Nathaniel R. Dett's "I'll Never Turn Back No More."

Negro Doctor's Story on WMCA

New York

The House I Enter, true life story of Dr. Sarah Blake, the noted Negro woman doctor will highlight The House I Enter, the noted Negro woman doctor will highlight Tuesday, May 21, 9:30 to 10:00 p.m. The radioplay was written by Edgar Marvin, and will be produced and directed by Joseph Gottlieb.

The House I Enter, is a vavid life portrait of Dr. Blake's unremitting struggle to learn and practice medicine despite the discriminations levied against her because she was a woman and a Negro.

Mrs. Clement on Radio

When Told of Her Award

LOUISVILLE—When Mrs. Harper Silbey of Rochester, N.Y., the American Mother of 1945," called from New York to inform Mrs. Emma Clarissa Clement that she had won the honor for 1946, Mrs. Clement could not be contacted.

She was busy speaking on the radio. Her subject was "The Family."

'SUGAR CHILE' SMASH HIT ON 'HALL OF FAME'

Memphis Tri-State Defender

NEW YORK—Sugar Chile Robinson, 7-year-old piano prodigy completely stole the Hall of Fame air show (ABC network) last Sunday. His singing and playing of "Hey Baba Re Bop" and "Caldonia" received such hearty applause that the program was almost disrupted.

The gifted Detroit phenom has all the earmarks of one of the most natural entertainers ever to perform. Sat 3-10-46

CBS Negro Press Salute Is Well Received Here

Memphis Tri-State Defender
Sat 3-1-46

"The House I Live In:" Miss Carol Scores of telephone calls commending the coast-to-coast broadcast over Columbia Broadcasting System Sunday night, of this week saluting the 110th Anniversary of the Negro Press have been received by the Memphis World, from vicemen; Dowdal H. Davis Jr., of both Negro and white citizens. Kansas City, Mo., chairman of Originating from the CBS New Negro Press Week Committee; work studios, the broadcast fea- and a spokesman from the Public tured Miss Helen Hayes, the cele- Relations Office, U. S. War Debrated actress, as narrator; the partment.

For Ink Spots, singing their first big hit, "If I Didn't Care;" Josh White who told in music of the city to hear the program twice on meaning of true democracy in that Sunday. The original program now nationally acclaimed song, came on at 10:30 P. M. CST and was picked up by a number of lo-

Featured with Lanny Ross

The Herman Chittison Trio (above), with Carl Powell on bass, Carl Lynch, guitar, and Chittison at the piano, is featured with Lanny Ross and Evelyn Knight on "The Lanny Ross Show," heard nationwide over CBS, Monday through Friday, 7:00-7:15 p.m., EDT.

DEMOCRACY USA' HONORS AMERICAN MOTHER

"Democracy—U. S. A." goes on the air, with the heroine of its real-life epic standing by as guest of honor. Subject for this week's Defender-sponsored WBBM program was "American Mother of 1946"—Mrs. Emma C. Clement.

Here, she watches members of the Skyloft Players as they enact the script. From left: Charles Griffin, Dorothy Van Zandt, Mrs. Clement, Thomas Irons and Margie McClory. Mrs. Clement was in Chicago as guest of the Defender.

Program Honors Mrs. Clement

'American Mother' Here For Broadcast

The Chicago Defender radio program, "Democracy USA" last week presented the "American Mother of 1946," Mrs. Emma C. Clement, on its third of a series of bi-weekly radio programs over Station WBBM.

In Chicago for the program, Mrs. Clement spoke at the Monumental Baptist church for the Robert S. Abbott Memorial Foundation at a Sunday afternoon "Mass Testimonial." She was presented to Chicago by the Golden Rule Foundation at an interracial luncheon at the LaSalle hotel, Monday afternoon.

Members of the Kentucky club, women's organizations and other groups joined in the tribute to Mrs. Clement and the Golden Rule Foundation. While here, Mrs. Clement was the house guest of Mrs. Susie Myers.

In a telegram to Mrs. Clement this week John H. Sengstacke, publisher of the Chicago Defender, thanked the distinguished visitor for coming to Chicago to appear on the program.

"It is especially fitting for you to be given the honor of serving as the symbol of American womanhood. Mothers have been the sustaining link in the development of our families. It was the Negro mother who in the face of disaster, discrimination and discouragement gave the Negro boy and the Negro girl faith, courage and fortitude," the wire read.

"We are proud that your example and activities have become an inspiration to those who pray and work for the attainment of democracy for all Americans.

"We join the millions throughout the world in saluting the Golden Rule Foundation for its brave and historic decision in designating you as American Mother of 1946."

'New World A-Coming' To Portray Bilbo

New World A-Coming, WMCA's prize-winning radio project on minority life, returns to the air for its third season on Tuesday, Oct. 8, 9:30 to 10:00 p.m. The series, dramatizing the stories of men and events affecting the lives of minorities in America, will present for its inaugural broadcast a documentary program on the life and times of Senator Bilbo, entitled **The Gentleman From Mississippi.**

The Gentleman From Mississippi is based on factual material in library files and is intended to portray a revealing picture of Bilbo.

Brown Dots Get Two Radio Spots

NEW YORK.—The Brown Dots, novelty quartet featuring scat singing Deek Watson in the riff reprises, inaugurate a new coast-to-coast broadcasting schedule Saturday morning over the American Broadcasting System network at 10:15 (EDST), and will be heard every Sunday evening at 6:30 over the same chain.

This new series recalls that it was on this same network that the Ink Spots, another attraction developed by the Gale Agency, rode from obscurity to national recognition and acclaim. Watson, as in this case, was also the sparkplug of the act at that time.

Radio Writers to Purge Subtle Insults From Script

CHICAGO—(ANP) — A plan to purge racism from radio programs was revealed here recently by the Radio Writers' guild, which reported that "the well known stereotypes of racial characters constitutes a humiliation and a subtle devaluation of millions of Americans."

RWG plans to promote better race relations here since Americans who are placed in these categories by virtue of race, creed, or nationality quite rightly resent it.

Negro Group Begins Opera Broadcasts

NEW YORK — The American Negro Theatre began Sunday a series of operatic broadcasts over local station WNEW, recognized as one of the most progressive networks in the city and the winner of several awards for their tolerance and racial programs.

Leading off was a two-part version of Pagliacci, with the concluding part to be heard this Sunday. Later series will include Mozart's works. All presentations will be in English dialogue.

Tedd Cott, the station's program director, in announcing this series said that the microphone is the

Booker T. Washington. Mr. Campbell, who will discuss, Agent, Extension Service, United States Department of Agriculture, with headquarters at Tuskegee Institute, will speak over Radio Station WDAK at 8:30 o'clock (Eastern Standard Time) Sunday morning. Recently, he served as a member of a commission sponsored by Missions of North America, Britain and Ireland to make study of conditions in West

August 25, 1946.

Mr. Campbell, a graduate of Tuskegee Institute, was the first Negro Extension Agent in the service, having been appointed by the late Dr. Seaman A. Knapp upon the recommendation of Dr. Some time ago, Dr. Glenn V.

Durr On WKAX Each Saturday Morning Beginning Oct. 19

TOM CAMPBELL SUNDAY SPEAKER

Tuskegee Institute, Ala., Aug. 23, 1946— Thomas M. Campbell, Field

6-8-46-Sat.

Theatricals

THE PEOPLE HEARD—Loretta Young, motion picture star, and the director of the "We, the People" show were heard recently over stations of the Columbia Broadcasting System. Miss Paris, a native of Fairmount, W. Va., sang on the "We, the People" broadcast as the climax of a Cinderella role. A few years ago Miss Paris obtained employment as a maid to Miss Young in Hollywood. One day Miss Young overheard Miss Paris singing in the kitchen and immediately became interested. Miss Young encouraged Miss Paris to study under the best teachers in Los Angeles, and recently arranged for her to come East for the "We, the People" broadcast. Although Miss Paris expected no pay for the broadcast, she was paid $300 personally and Miss Young gave her the $1,000 which was paid to her.

DETROIT SOLOIST — Carlotta Franzel, Colorature Soprano and former star of Carmen Jones, who sang at Detroit's Automotive Golden Jubilee Celebration at Masonic Temple with Fred Waring's Orchestra over a coast- to-coast broadcast on May 31, before a house of nearly 10,000 persons.

Miss Franzel made a special trip from New York to Detroit, her home town, to participate in the celebration. Plans are being made for a concert tour and radio work for the sensational new artist.

"Dark Town Poker Club"

The Afro-American

Disk Acme of Stupidity

By E. B. REA
AFRO Theatrical Editor

Phil Harris, band leader on the Jack Benny program, sponsored by a well known tobacco company aired weekly over the National Broadcasting System, has resurrected and recorded an old tune that ridicules 13,000,000 Americans. Baltimore, Md.

The recording, entitled "The Dark Town Poker Club," was first issued on the ARA label, a defunct firm, but is now being distributed by RCA Victor with the Harris monogram attached.

Harris, who also appears on his own program, the new Fitch Bandwagon hour at 7:30 p.m., Sundays over NBC, and Victor Records drew a caustic criticism from George Frazier in the Dec. 18 issue of Variety in his "Jocks, Jukes and Disks" column which is reprinted here by requested permission of the publishers.

Said Mr. Frazier:

Most Objectionable Record

"Phil Harris's 'The Dark Town Poker Club" (Victor) is one of the most objectionable records to come along in a great while.

"First of all, let it be understood that neither Harris nor Victor, (nor the defunct ARA label, which marketed it a few months ago by Harris) is being accused of anything but stupidity.

"The Poker Club' is flagrantly Uncle Tom, which is to say that it ridicules the Negro.

"Writing credits list 'Williams-Vodery-Navez' as the authors, which may mean that the late Bert Williams had a hand in the composition. In any event, it is the idiom which he fancied.

An Embarrassing Medium

"Personally, we are a bit too young to know much about Williams. We are, however, acquainted with the album of his stuff that Columbia brought out a few years ago. In its day, it may have seemed excruciatingly funny but to us today it seems merely embarrassingly subservient.

"There is more than a shred of evidence to support the suspicion that Harris looks upon himself as the modern Bert Williams. If that is so, he ought to grow up. This is 1946 and tempus fugits and the side-splitting humor of yesteryear has become the bad taste of today. Sat. 12-28-46

"We don't mean to sound holier-than-thou, because liberalism can go to tiresome lengths. But we do feel that this humor and the gags about razors are out of place in a world that presumes to be enlightened.

"We played 'The Dark Town Poker Club' the other night while our maid was serving dinner. It was a situation for which we held both Harris and Victor accountable. It's not a very funny record. It's bad taste is shocking. It also happens to be pretty dull.

"Reverse, fortunately, is "Woodman, Spare That Tree' and it will probably do a land office business in the diskboxes. Harris is not without talent, but it is a pity that he should dedicate it to a thing like 'Dark Town Poker Club.'"

Golden Gate Quartet on Contented Hour

NEW YORK — The Carnation Contented Hour, in a coast-to-coast broadcast from New York's Radio City on April 8, will present the Golden Gate Quartet, one of America's favorite vocal groups, on the same program with Annamary Dickey, the charming young Metropolitan Opera star.

The quartet has been heard in Carnegie Hall, New York City. They sang several selections at the President's 1941 inauguration party in Constitution Hall, Washington. Their Contented Hour appearance on April 8 will be at 10 p.m. (EST) over the full NBC network.

"Duffy's Tavern" Star Predicts Bigger and Better Jobs for Us

The Afro-American Baltimore, Md.
Sept. 7-21-46

BALTIMORE

Gradual opening of more and better roles in radio and the eventual realization of a conductor's spot for some promising artist, was predicted by Eddie Green, mythical "waiter" of the Duffy's Tavern program, here early this week. Green, visiting the city with his charming wife, the former Miss Norma Aumato, told the AFRO: "I have little doubt that there will be more roles for colored entertainers in radio and although it may still be sometime away, I believe the day will come when at least one of the major networks will offer a chance to some young artist to head his own show." the veteran comic told the AFRO.

Eddie Green

Green today is one of the country's leading comedians, frequently appearing in humorous portrayals on the screen in addition to his regular work with Archie Gardner on the weekly "Tavern" show.

Had Hard Road

Green, incidentally, did not skyrocket to fame as did Eddie (Rochester) Anderson, popular helpmate of the Jack Benny program. Instead, his was a slow, hard climb.

He broke into the theatrical field at the tender age of 7, trouping as a magician. At 15, although he was blossoming out as a full-fledged comedian, he was denied the right to work because of his youth.

He made his first venture into radio in 1935, when he appeared as guest star on the Rudy Vallee show.

In 1940, when Ed Gardner (Archie) was mapping plans for "Duffy's Tavern," he struck upon the idea to give Green a small role. The comedian's success was so noteworthy that Gardner's writers were instructed to ink Green into bigger parts.

Consequently, when "Duffy's Tavern" was screened, it was obvious that the film would be useless without Green's presence.

Is "Ham" Operator

The Greens stopped in Baltimore for three days on the return portion of their vacation trip. Having visited friends in New York and Philadelphia, they left here early Wednesday morning en route to Pittsburgh and Chicago before returning to their home in Hollywood.

The couple motored, using the automobile from which Green asserts he can make his own broadcasts. Eddie is a licensed amateur operator and has a ham set in his home with the call letters WZAKM.

Mrs. Green is widely known as a singer and violinist. Her ambition, she says, is to become an opera star. Mrs. Green, who was offered the major singing role in the stage play, "Carmen Jones," said she turned it down in order to remain with her husband in Hollywood and to continue studying under the coaching of one of the West Coast's leading instructors.

While in the city, Green did guest stints at the Blue Room and at Sam's. He was also reinstated in the Monumental Lodge of Elks.

TWO-WAY—Proving himself as adept in the intricacies of radio as he is in entertaining the public on the stage, screen and "Duffy's Tavern" air show, Eddie Green (bottom) enjoys via shortwave radio, conversations with his wife (top) at home while driving his car. The popular comedian, who has been dabbling in radio as a hobby for the past sixteen years, has installed a shortwave transmitter in the glove compartment of his auto and via his receiving set at home in Los Angeles keeps up with telephone messages and other goings-on at home from time to time.

The Courier Sat. Pittsburgh, Pa. 12-21-46

"Harlem Hospitality Club"

MBS inaugurates all-Negro audience participation show

Tribune
Los Angeles, Calif.

NEW YORK — Introduced by the Mutual Broadcasting system this week was an all-Negro audience participation show that has comedian Willie Bryant as master of ceremonies. 24 Sat

According to the Mutual program department, which is reasonably eager about the idea, the show comes on at the 12:30 p.m. spot for a half hour five days a week, under the title, "Harlem Hospitality club". 11-30-46

Bryant was emcee last Summer for Columbia Broadcasting system's "Night Life", whose interracial format was protested by several southern stations and which only had a limited run.

MBS's Hush-Hush Show on Air

The Afro-American
Baltimore, Md.

NEW YORK — Mutual Network's "Harlem Hospitality Club" show, an all-colored audience participation program, with Willie Bryant as master of ceremonies, went on the air Monday, 3:30-4:00 p.m., over about 50 stations.

However, Mutual's N.Y. flagship won't carry the program, although another N.Y. station did.

MBS's program department has been quietly experimenting with the idea, which has been endorsed by leaders and the press. The show, tried out in Harlem, has been recorded daily for the past five weeks.

Audiences Shy of Gifts

However, the sponsors ran into the amusing difficulties of getting the audiences to take free admission tickets for fear of being victimized by a racket, as well as convincing them that the gifts are handed out without any strings attached.

The network's program directors believe the show will fit well into Mutual's 3:30 p.m. spot for half an hour five days a week. According to the format, Bryant will run the show like a club meeting, the "Harlem Hospitality Club," with himself as president.

Bryant has been testing several types of audiences in various halls and ballrooms of Harlem in an effort to develop the first all-colored audience participation show in the history of radio.

He served as master of ceremonies last summer for CBS' "Night Life," a show that was strongly opposed by southern stations because of its mixed cast as well as their objection to all-colored shows. Sat. 11-30-46

CBS dropped the show after a limited run, and has not fulfilled its promise to return it.

Information Please

Godman Field Chief On 'Information Please'

DOES MIGHTY FINE: Col. Benjamin O. Davis Jr., commander of Godman Field, was one of the guest experts on the Information Please program, over the coast-to-coast network of the National Broadcasting Company last Monday night. The program originated in the NBC studio in Radio City here. Not a question was lost on the program. On the panel, were, the regulars, John Kiernan, left, and Franklin P. Adams, right, and guests, Colonel Davis and the author, John Gunther, in the middle. Guests on the program are paid, but Dan Golenpoll's office, which handles the program for Mobilgas, declined to name the amount they receive.

1-26-46

RADIO:

Courier-Journal
Louisville, Ky.

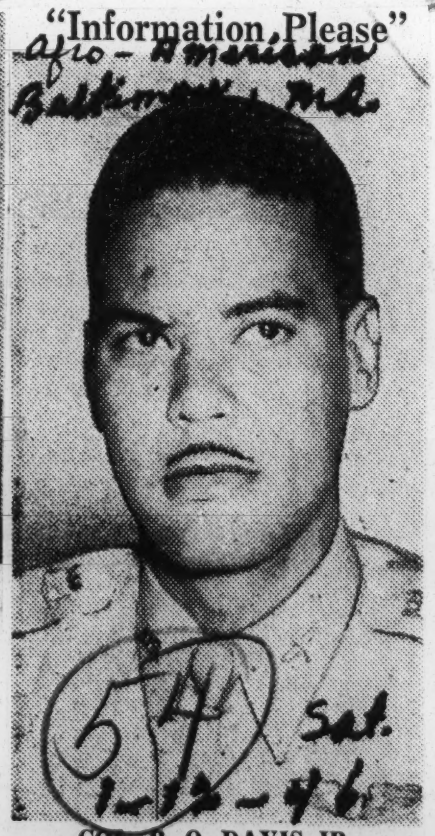
By BILL LADD
Courier-Journal Radio Editor

NOTES while I get my shoes half-soled after a round of the radio beat: 1-13-46

Col. B. O. Davis, Jr., commander at Godman Field and former commander of the 99th Fighter Squadron in Africa and the 332d Fighter Group in Sicily and Italy, is the guest of "Information Please" Monday night on WAVE. Colonel Davis, son of Brig. Gen. B. O. Davis, first Negro general in the United States Army, will be the first member of his race ever to appear on "Information." Paul Robeson and Marian Anderson were invited, but declined, according to Dan Golenpaul, author of the show. Davis was invited, Golenpaul said, as "a great American soldier." He wears the Legion of Merit, Air Medal with four clusters, the Silver Star and the Distinguished Flying Cross. The 99th was the first squadron composed of Negro pilots.

Col. B. O. Davis, Jr.
"Information Please" guest

"Information Please"
afro-American
Baltimore, Md.



Sat.
1-12-46

COL. B. O. DAVIS JR., commanding officer of Godman Field, Ky., who will be guest participant on the NBC "Information Please" program, Monday, Jan. 14, at 8:30 p.m. (EST).

54 1946

John Howard Choir

CLEVELAND SINGERS ACCLAIMED ON TOUR

The Courier
Pittsburgh, Pa.

KNOXVILLE, Tenn.—On a Nation-wide hookup on Sunday mornings between 11 and 10:30 o'clock, emanating from WTAM in Cleveland, the twenty-eight voice John Howard Choir, directed by Chester Zahn, program director of the radio station, is currently rendering programs in behalf of the Community Chest Drive.

Olive Thompson, former leading vocalist of the Wings Over Jordan Ensemble; London Baker, the "man with the deep basso voice" and his son, Josh, a tenor, are a part of the aggregation. Another related pair are Mary McCauley, contralto and her son, James, a baritone. A triple play is that of Willa Goggins, contralto; her brother, John Howard Ogletree and his wife, Rosemae.

In addition to these family pairs there are the Frazier twins, McKinley and Kenny. The seventeen-year-old lads are attending high school. McKinley is the lead tenor who is rated as being one of the most promising young vocalists in the radio field.

The personnel of the choir consists of sixteen women and eleven men. There are nine members of the choir, who on their own singing ability, are now eligible to give solo concert work. The repertoire of songs of the group amounts of 150 numbers, all of which have been arranged by Rosemary Ogletree.

Sat. 11-23-46

The John Howard Choir was formed three years ago by John Howard Ogletree, who is conductor. Mr. and Mrs. Ogletree formerly with the Wings Over Jordan Ensemble. The choir, which is eight years old, originated from St. Paul AME Zion Church in Cleveland and has become one of the leading groups in the country.

JOINS MUSIC HALL—Nat "King" Cole, just finishing a record breaking engagement at the King Cole Room of the Hollywood Trocadero, brings his trio to Kraft Music Hall Summer Show starting May 16. The group will be featured with Edward Everett Horton, Eddy Duchin, Russ Case and Milena Miller on the NBC program, Thursday at 9 P. M. (EDT).

King Cole 3 Wins Radio Poll Honor

The Courier Pittsburgh, Pa.

HOLLYWOOD — By popular vote of radio station KFWB's listeners, the King Cole Trio have been chosen to record Station Announcer Bill Anson's original tune, "You're Cute." Cole received 45,000 votes of the total of 165,000 cast. Second choice was Frank Sinatra and Bing Crosby was third. Sat. 9-21-46

The ballad is set to be waxed by the trio in New York where they are currently being heard each Thursday on Kraft Music Hall show.

Famed Trio Hottest Thing on Networks

The Courier Pittsburgh, Pa.

Sat. 10-19-46

By BILLY ROWE
(Theatrical Editor)

NEW YORK CITY—In the first move of its kind in more than ten years, the Wildroot Company signed the King Cole Trio to an indefinite contract to headline their own nationally aired commercial program.

Scheduled every Saturday via the NBC chair, the new commercial will be given its first hearing this Saturday at 5:45 P. M., EST. For several weeks it will present a stage, screen or radio famous star. It's initial broadcast will be guest-teed off by song sensational Jo Stafford, the internationally known radio and recording artist.

The program, long under wraps in New York as executives of both the radio chain and Wildroot cleared the way for a national airing, will be presented as a musical show spotlighting the Trio. They will be presented as star entertainers, America's number one musical outfit without racial or religious tags.

Though the first program will be aired from a local studio, future shows will originate wherever the group happens to be. Already committed to a long list of theatre dates throughout the country, arrangements have been made to present many of the programs from the stage of theatres everywhere, starting in December.

Though this is the first Negro highlighted radio commercial to hit the airlanes in many years, it isn't the first to star the King Cole Trio. Signed during the summer to fill a spot left vacant on the Kraft Music Hall by Bing Crosby, the group proved its public appeal. So tremendous has been public response to the Trio's work on that program the sponsors not only kept them throughout the summer, but resigned them on a renewal which will keep them on the program well into December. Had not it been for this precedent establishing move on the part of the Wildroot Company the Trio would have remained on the Music Hall indefinitely.

The King Cole commercial will be aired for fifteen minutes and will not be an audience show. It will follow through with the usual product announcements and hit every NBC station in the country. To date every Southern outlet has accepted it with a desire to follow through.

Prior to their history making radio commercial bow on Saturday, the Trio will open an extended engagement at the Paramount Theatre. The famed outfit's first session on the stage of Broadway's mecca house, it will share honors with Stan Kenton's orchestra and a dominant white revue. They have been booked at the Paramount for ten weeks.

KING COLE SHOTOVER TRIO GETS NBC NETWORK

The Washington, D.C. Times Herald Was

By DIXON GAYER

New York City—The signing of the King Cole Trio to an indefinite contract with the Wildroot company for a new network program of their own over NBC every Saturday at 5:45 p.m. EST starting October 19 has just been announced by executives of that company here. The program, long under wraps in New York will be aired strictly as a musical show spotlighting the trio and highlighting guest stars. Jo Stafford has been signed for the first guest appearance on the new stanza.

Although the initial broadcast will be from a New York studio, following programs will originate from wherever the trio is playing on the road on the day of the broadcast. A series of theater engagements starting in December and going well into next year will assure that many of the broadcasts will probably originate from the stage of local theaters. Sat. 10-19-46

The King Cole Trio has also been renewed as a featured attraction on the Kraft Music Hall program where they were signed to step into the musical shoes vacated when Bing Crosby left his long time sponsors for another sponsor and show. So tremendous has been public response to the Trio's work on the Music Hall that the sponsors not only kept them on throughout the summer, but signed them on a renewal which will keep them on the program well into December. It is possible that the trio will leave that program in December, however, in order to play as many theater dates as possible.

On October 16, three days before their initial Wildroot broadcast, the King Cole Trio has another major opening on its hands when it goes into the Paramount Theater, Broadway's outstanding 'theater of name bands,' with Stan Kenton's sensational orchestra. It will be the Trio's first date at the famed Broadway theater and one which critics predict will revive the Benny Goodman days of dancing in the aisles and the Sinatra days of swooning in the audience.

These have been tremendous days for the King Cole Trio. For the past several months they have made the most extensive eastern tour in the history of the trio, a tour which has seen them break record after record, shatter tradition after tradition. Besides playing at some of the key theaters, ballrooms, and night clubs in the Eastern area, the Trio also did a record breaking stint at Broadway's smart Zanzibar nightery on a bill with Eddie 'Rochester' Anderson which had all Broadway hopping. They have been lauded for their work by Walter Winchell, Dorothy Kilgallen, Louis Sobol, Ed Sullivan, Earl Wilson, Nick Kenny and a myriad of other ace Broadway columnists and writers.

In short, it's a long way from the days when the King Cole Trio appeared in New York as an intermission act at Nicks in the Village and at Kelly's Stables. The six years have seen a lot of water flow under the bridge and a lot of fame creep into the King Cole Trio's three

radio listener audiences in their own, a an opening at Broadway's leading vaudeville theater, and another NBC one of the high-

(Continued on page 26)

Nat Cole Laughs Eyen, Nat Cole Trio For Him At Script

The Defender Chicago, Ill.

Sat. 7-20-46

NEW YORK CITY—(CNS)—Each Thursday evening (9 o'clock, (DST), Kraft Music Hall presents its variety show of King Cole Trio, Edward Everett Horton, Eddy Duchin, Russ Miller's orchestra and Malena Miller. And each Thursday evening the script, when it comes to lines by Nat Cole and the boys, get funnier and funnier. Last week was the payoff.

The scene was an old Shakespearian atmosphere and Horton was a duke trying to win Malena's hand in marriage from Eddy Duchin. He calls on Nat Cole to help. "King Cole the Second, come hither!" . . . Nat answers, "Hither I slither." . . . "Wouldst help? Wouldst't?" asks Horton. . . . "Why nots't?" replies Nat. . . . "Good. Fetch the cards from the table, but put the ace of hearts on top," orders Horton. . . . Then Duchin and Horton draw for Malena's hand and

Duchin wins. . . . Horton rages, "King Cole, I asked thee to get the deck of cards from the table." . . . "Yeah, man," says Nat. . . . "I asked thee to put the ace of hearts on top," storms Horton. . . . "That's just what I did," calmly replies Nat. . . . "What?" questions Horton. . . . Nat repeats: "I put the ace of hearts on top of the table."

CONGRATULATIONS, NAT!

Defender

Chicago, Ill. Sat. 11-30-46

Jo Stafford, Johnny Desmond and bandleader Stan Kenton offer their congratulations to Nat "King" Cole on his new NBC radio program (Saturdays at 4:45 p.m. CST). This makes two web shows for the King Cole Trio since the boys are still featured on the Kraft Music Hall, same chain, Thursday nights.

King Cole Trio Wins Popularity Poll

Defender Chicago, Ill. 54

Sat. 12-21-46

King Cole Trio won most honors in the annual poll conducted by a well known trade magazine as announced on the King Cole radio program Saturday. Best Small combo went to King's group; best pianist to King Cole and best guitarist to his own Oscar Moore. Cole finished second to Frank Sinatra as best singer of the year.

Music Arrangers

Musical Air Shows Arranged By Negro

By FREDI WASHINGTON

New York, N.Y. Amsterdam News

Radio listeners who enjoy some of the delightful semi-classic music which is heard on the Firestone program over WEAF Mondays and on the International Harvester show Sundays at 2:30, probably never gave a though to the amount of talent and long hours spent in preparing musical scores. And of course there is no way of knowing that Julian Work, Fisk graduate, is responsible for most of the musical arrangements heard on both programs under the direction of Howard Barlow. Work comes by his musical talent naturally, his mother and father both taught music at Fisk while a brother, John, is still musical instructor there. A member of Columbia Broadcasting System's musical staff, W k manages to find time to arrange the bulk of Gladys Swarthout's concert music, and throw in a musical score for a Broadway show once in awhile. **Follow The Girls,** one of the street's oldest hits, owes its musical score arrangement to Work.

ACTIVE UNION MEMBER

Because the public has never had brought to its attention the invaluable work done by arrangers, Work, along with other arrangers within the musicians' union, Local 802 (AFM) are active members of the American Society of Music Arrangers Guild. Conceived by Russell Bennett, who probably has arranged more musical scores for Broadway shows than any other one person, this Guild within the union was founded a year and a half ago on the west coast. Of course, prestige is not the only goal of the group. Better basic pay (this has been stepped up twice and another is in the making) and educating the public as to the functional worth of the arranger is also part of the long range goal. Sat 3-9-46

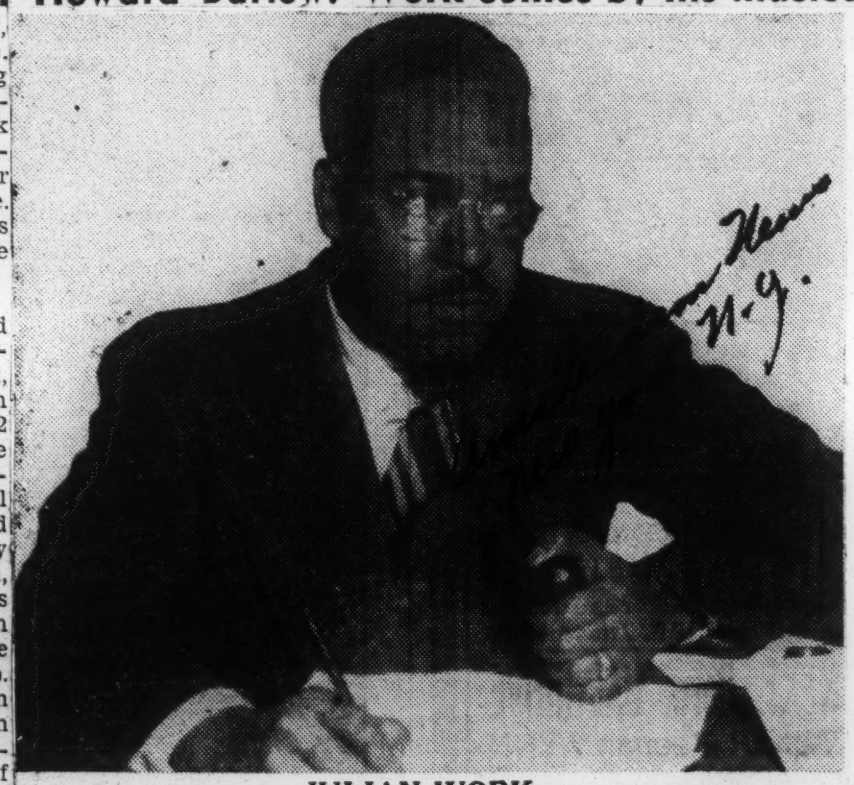
In discussing the matter with Work, certain facts were brought to my attention which had been taken for granted before. For instance, Work pointed out that an arranger actually is a composer and he must know every instrument in the orchestra in order to be able to arrange a piece of music. He took as an example the popular **Begin The Beguine.** This music said Work, was written by Cole Porter back in 1931 but it didn't get a tumble from the public until years later when it was revamped and arranged for an Artie Shaw recording. The number immediately clicked making Shaw one of the leading band leaders of the period.

GUILD PROBLEMS

"The Guild," said Worth, "has not had an easy time getting recognition in the union."

The explained that the arrangers being a highly specialized group and naturally in the minority, their problems invariably got lost in the maze of headaches that go along with protecting the rights of thousands of musicians.

The thing which concerns Work mostly, though, is the fact that the Guild has been unable to interest the majority of Negro arrangers in the organization which is set up specifically to protect them.



JULIAN WORK

The only Negro member of the group's executive board of 12 top arrangers, Work is canvassing other Negro arrangers to join the group. The membership rolls now show two thirds of 802's arrangers belonging but of this number, there are only two Negroes beside Work—Fred Norman, who does most of Connie Boswell's arrangements, and Dr. Charles Cook.

Asked why he thought the Negro arranger was so reluctant to join an organization which so obviously is designed for his protection, Work said: "Those arrangers in the popular field of music as a rule double as instrumentalists and are therefore a little hard to ferret out. But we have talked to some of those arrangers who are well-known in the field and for some reason or another, they seem to think that they have no need for such an organization." Sat 3-9-46

PLACE FOR ARRANGERS

This is regrettable, for as we have learned and are learning more every day, "in unison there is strength." The arranger is an extremely important cog in the wheel of music and if you don't believe it, imagine if you can, your favorite tune being played in skeleton form as the composer wrote it.

Take away the arranger's embellishments and see what you've got. The arranger owes it to himself to let the public in on his contribution to the top entertainment of America—music. The American Society of Music Arrangers Guild is the place arrangers have a voice and can express themselves in their own language.

SY OLIVER, ARCHITECT OF SWING

(Reprinted from Headlines And Pictures)

The Chronicle, Detroit, Mich.

In the forefront of the Negro musicians and entertainers now on important radio shows (King Cole Trio on for Kraft, Teddy Wilson, Willie Bryant on a CBS sustaining) is versatile Sy Oliver the nation's top arranger, with a special Mutual Broadcasting spot. Sat. 3-10-46

The half-hour MBS sustaining headed by Sy came about after canny WOR (New York) officials had signed Tommy Dorsey as director of popular music in an effort to build up slackening listening strength. The Oliver show is called "Endorsed by Dorsey" and has a transcribed message from TD now in California. But after the master's words, the show is all Sy's. Dorsey recommended his famous arranger to handle the show, and now Oliver selects the music, arranges it, directs the studio orchestra, selects the guest star each week and even gives out with an occasional vocal.

Only incidentally important at Mutual is the fact that Sy is the only Negro on the entire program, except for occasional guest stars. Sy deplores the fact that there are few all-around good Negro musicians. He says, "There is an abundant opportunity for young Negro musicians now but the trouble is that most young Negro musicians are not competent. The few good men are all with bands. The others learn jazz tunes and that's all. If somebody gave me a million dollars and told me to make the show all-colored, and do the same things, I couldn't do it." Illustrating his point that many Negroes feature the loud brasses, he pointed out the rarity of a Negro musician who can play a clarinet.

Christened Melvin James Oliver, he became known as Sy on his first band job with Zach Whyte's orchestra when younger than all the other bandsmen, he attempted to outdo them with a flow of big words. As he says now more succinctly, "I never used one where fifteen would do." The amused musicians first called him "Professor" and then "Psychology" which later became simply Sy.

Born In Michigan

He was born in Battle Creek, Mich., thirty-six years ago and his family settled in Ohio two years later, where he grew up and went to school. They lived in the small town of Zanesville where his father was a choir master and music teacher. Sy comes by his musical knowledge rightfully as his mother, too, was an accomplished musician. She and his father met when she pinch-hitted for his accompanist during a singing engagement in Little Rock, Ark. After they married, they ran through a series of one-nighters in the Mid-West before reaching Zanesville. His mother was a pianist, and his father primarily a singer, but he played every instrument known to man, his famous son recalls now. "He taught every kid in town but me. I didn't like it." Later, he says, "my main reason for learning to play was to stay out nights. My parents were strict and I had to have a good reason. A couple of fellows had an orchestra and they needed a trumpet player. I told my father I wanted to play trumpet and he taught me. I was then a freshman in high school. But after I had learned to play, that was the payoff. He wouldn't let me join the band. Back in those days musicians were more or less looked down on."

He has five sisters and one brother, who with his mother, are still living. All of them are musically inclined but none play professionally. Each has married and has a family and they are generally settled in Ohio—Cleveland, Columbus, while his mother still lives in Zanesville.

Joined Band

Continuing his account of how he became a pro, Sy said quietly, "The following year my father had a stroke. That's how I started playing professionally. It was the only thing I could do to earn money and stay in school."

After he finished high school he joined Whyte's band in Cincinnati. He began playing trumpet with Cliff Barnett and his Club Royal Serenaders. As a young teen-ager he had made an agreement with his father on his college education: Sy would pay for his first and third years, his father the second and senior years. Toward that goal the thirteen-year-old Sy worked by first starting a Horiticultural Society, employing several men to mow the lawns of the wealthy; with the addition of a jallopy he taxied kids to and from farms where they gathered fruit crops. Sy gained a certain percentage of the market take. In all he piled up $5,000.

After high school he postponed college to join Whyte's band which worked out of Cincinnati and covered the U. S. with the famed Savoy in New York waiting at the end of the line. He wasn't too interested in school anyway, as he says now, "I wasn't a particularly good student in application. I got high marks though, probably finishing in the upper five per cent or so." In or out of school, he admits "the thing I liked to do best was nothing."

Married Home Town Girl

Eventually he left Whyte and took engagements with Stuff Smith and later Alonzo Trent, and after those decided he'd give up music for college. But love walked in with Billye Farnsworth, a beautiful girl who had always lived one

Dorsey increased his old salary by $2,000. Since, Sy's salary has increased each year, and he receives all royalites and due credit and billing for all arrangements house away from the Olivers and their four room basement apartment in upper Manhattan. When had grown up with Sy's younger sisters. Sat. 3-10-46

Went With Dorsey

He prefers to think of himself as an arranger, however, not a song writer. His best arrangements include "The One I Love Belongs to Somebody Else' recorded by Dorsey, the Pied Pipers and Frank Sinatra, 'What Can I Say, Dear, After I Say I'm Sorry" and "Star Dust" done with the Pied Pipers.

They were married the week after he joined Jimmy Lunceford's band which was the main reason he took the job. "She wanted to come to New York and go to school and so did I. But I never got back to school." Mrs. Oliver is interested in sculpture and art, and several of her clay heads and figures adorn niches about the living room of

While with the Missus likes nice anyone comments on Mrs. Oliver's loveliness, Sy answers sincerely, "I'm a very lucky guy."

While with Lunceford Sy received $2.50 for each arrangement including his one of "Blue Interlude" which skyrocketed the band to international fame. After six years of Lunceford, Sy left to form his own band.

As an arranger he writes all the instrumental parts for a given piece of music. He terms an arranger "an architect, responsible for style, who makes a blueprint and the conductor and the orchestra execute it." He doesn't think he'll ever go back to simply arranging now, and would like to get a small recording aggregation. However, he will continue to arrange for Dorsey.

He remembers Hollywood, where he arranged for several Dorsey pictures, with pleasure. He likes working with a large orchestra and recalls that once he ordered 40 violins for a special effect, and to his amazement, 'there they were.'

In Army Two Years

He served in the Army almost two years to a day from October 1943, to 1945 at Fort Shank and Camp Kilmer. He says with a wry grin, "I fought the subway circuit like mad." He wound up in the radio unit of Special Service for which he had to get War Department special permission. He thinks had the Army been less discriminatory the sort of work he did with that radio unit could have been duplicated all over the country. As it was, he was the only Negro in the country in that category.

In all his years with the Dorsey band he has only experienced "one or two little incidents when on the road with the band." As far as T. Dorsey goes, his arranger says, "I have a great deal of admiration for him and I like him. He's on the right."

He calls himself 'left of center' politically, although some more leftish friends insist that he's not far enough over yet. He feels and says with vehemence about race prejudice: "Things are being exaggerated in both directions. The pros are more pro and the antis are more anti. More people are becoming aware of more things. More people are thinking and doing things about it than before."

Courier to Furnish News For Goodwill Program

Top-flight Detroit Representative Builds Interracial Good-will Show Into National Feature; Mexican Station to Beam Program to 44 States

The Pittsburgh Courier passed another milestone in journalism when it became the first Negro newspaper to have a regularly scheduled news broadcast. Working through the Edward A. Baker agency, The Courier will furnish a five-minute newscast over Station XEG in Monterey, Mexico, beginning Wednesday, April 17, on the Intarracial Goodwill Hour. The station range will blanket fourty-four States.

The program will be known as the Interracial Goodwill Hour presented by the Edward A. Baker Advertising Agency of Detroit and heard at the times listed below.

More than seven years ago Mr. Baker built up the Interracial Goodwill Hour on Station WJLB in Detroit. It started with a half-hour broadcast once a week. The program is now a nightly feature, running from 10:30 P. M. until 12 midnight. Spot checking revealed that 70 per cent of the Negro population of Detroit listens to the program as well as a large audience composed of other races.

The program has grown to such proportions that five girls are used nightly to take up to 1,000 calls for "request" numbers.

In addition to his radio work Mr. Baker's agency represents the leading Negro newspapers throughout the United States.

The Courier's newscase will be included in the half-hour show

8-8:30 Eastern Standard Time.
7-7:30 Central Standard Time.
6-6:30 Mountain Standard Time.
5-5:30 Pacific Standard Time.

DESIGNED FOR GOODWILL

The programs will be educational and designed to create better racial and international understanding. Also on this program will be heard music, the top tunes of the day, interviews and appearances of outstanding stars and personalities and the newscast as taken from the newsroom of The Courier.

Station XEG in Monterey, Mexico, is one of the strongest radio stations in the world, having a sending range of 125,000 watts. This station covers well the States of Texas, Louisiana, Mississippi, Florida, Georgia, So. Carolina, No. Carolina, Alabama, Tennessee, Kentucky, Arkansas, Illinois, Indiana, Ohio, and several other States.

After April 17, this program will be a regular weekly feature, so don't fail to tune in on it. 1050 on your dial.

PROGRAM BUILDER—Edward A. Baker, head of the advertising agency bearing his name who pioneered interracial goodwill in radio in Detroit, has launched a similar program over Station XEG, Monterey, Mexico. The Courier will furnish a five minute news broadcast prepared in its editorial rooms to be beamed to the nation.

Carleton Moss begins weekly news broadcast

Carleton Moss, who worked directly under celebrated film producer Frank Capra in the production of the Army documentary film, "The Negro Soldier," begins his weekly news broadcast, "Carleton Moss Reports," over station KFWB Sunday afternoon at 1.30.

To concentrate on problems of national minorities, Moss' broadcast is unique in that it is believed to be the first with a Negro newscaster ever sponsored by a large white firm. Sponsor is the Tabak sportswear manufacturing company. Head of the company, Herbert Tabak, regards the venture as purely a philanthropic one, according to Hillman and Shane advertising agency handling his accout; that is, he doesn't expect the program to sell his goods.

In addition to his air program. Moss, who holds the position of No. 1 Negro man among Hollywood liberals, will participate as instructor in two of the courses offered by the People's Educational Center in Hollywood for the Fall term which begins Oct. 7. He will be one of the instructors of a class called "Nations and National Minorities in the News," which will deal with the problems of Negroes and Jews and with the struggle for independence of colonial people throughout the world.

He will also lecture in a series entitled, "The Great American and Novelists—a Critical Survey," which will analyze American novels and novelists of this century, beginning with Ambrose Bierce, Stephen Crane, Frank Norris and Theodore Dreiser and carry on to the present. Others lecturing include John Howard Lawson, screen writer; Samuel Ornitz, novelist and screenwriter; and Guy Endore, author of the best selling novel, "Methinks The Lady."

54 1946

"Night Life"

The Listening Post

By JOE BOSTIC

RADIO TRAGEDY OF THE YEAR: The discontinuance of the "Nightlife" show after a short but highly successful run.—(WABC—CBS—Tues—10:00 p.m.)

Amsterdam News · New York, N.Y. Sat. 9-7-46

RADIO TAKES A BACKWARD STEP

Several months ago a small group of fairminded liberals at Columbia Broadcasting System took up the cudgels for an integrated air show. The mild revolution was headed by Will Roland, a clear headed progressive thinking executive. and finally bore fruit with the birth of the "Nightlife" show which has been heard for the last few months in the 10 o'clock Tuesday night slot. This column was one of the most enthusiastic hat wavers for the show because we saw in it the embodiment of all the principles for which we'd been campaigning since God knows when. And now, alas and alack, the show is no more. It is supposedly a victim of the normal winter buying splurge by sponsors who sit the summer out so far as the ether wave waltz is concerned.

Willie Bryant

—o—

Our grief over the discontinuance of this show is deep and genuine. This is because the program was an incontestable rebuttal to all of those who claimed that the time wasn't ripe for an integrated show and to those who contended that the Southern station would boycott such a show, particularly with a Negro master of ceremonies, which Willie Bryant definitely is. The fact is that neither thing happened.

—o—

Perhaps our grief is deeper than many people because we were so close to the tribulations and anxiety of those who were waging the battle for the show. LISTENING POST was aware of all the time that this hardy band of artistic democrats sat on the anxious seat while the recorded sample of the show laid on Prexy Bill Paley's desk awaiting the pompous top execs to make a decision. There was nothing they could do to influence the decision or hurry it along. Just wait and bite their nails. Almost daily we heard Mitchell Benson, of the Gale Agency, talent agent for the program go through the heart rending ordeal of calling to ask if a decision had been made. For six weeks the answer was no and then finally the green light from the great man.

—o—

True the show was a bit shaky at the start just as are all new shows, which dabble in the treacherous waters of a new format. But the basic idea of a truly democratic program rang the bell from the first downbeat by maestro Teddy Wilson. After the first uncertain steps the show quickly gathered its "air legs" and the spiral shot skyward on virtually every gauging check. Meanwhile many of the shows which had been put on with great fanfare as summer replacements did a nose dive. These included such "names" as the Milton Berle show and the Arthur Godfrey divertissment. It is on this basis and this basis alone that this column questions the wisdom and honorableness of the decision to drop the show.

—o—

As a veteran of the radio game, the writer knows full well that comes the fall season and sponsors start to buy the choice evening hours to sell their wares. Therefore it is a normal thing for the summer replacement shows to be dropped. We certainly go along with CBS up to this point. However, it is reasonable to expect that the plan for dropping shows would be predicated upon the degree of listening preference that the program had established during the dog days of summer—the toughest test in show business. By all odds, we happen to know that "Nightlife" was far and away the top listener winner of the past summer season. Why then was it dropped?

—o—

This column is inclined to believe that it was dropped because of a lack of earnest desire to continue an experiment that had proved itself a resounding success both artistically and socitlly. It is our further belief that the decision to drop the broadcast was motivated largely by the color angle. The old story that the station felt that the show didn't have sales possibilities won't hold up either. It won't, that is, if the sales force at CBS really bestirred itself in submitting the show to potential sponsors in the up-and-at-'em manner. Naturally a defeatist sales attitude means that the sale is killed before even being considered.

—o—

The possible argument of adverse southern reaction to the program won't stand either. The show this summer has only ONE complaint on record although the program was on eighty stations representing a real cross section of the country. That complaint was not against the show as such but a small station in Florida requested that Willie Bryant not refer to Negro artists as "Miss or Mister." The Dixie social code in the reactionary bigoted circles frowns on that sort of courtesies to Afro-Americans.

—o—

Still another important factor enters into any consideration of Columbia's summary decision to cut "Night Life" from its broadcasting schedule. And this is a significant item, quite often overlooked, even though it is the basic grounds on which broadcasting channels are given in the first place. That condition is that licenses are issued by the FCC on the basis of a station's operating in the public's interest, service and necessity. Certainly it is indisputable that "Nightlife" has done a tremendous public service job in helping interracial understanding and goodwill. Since CBS isn't granted its time and channel purely as a business venture then it would seem obligatory that it would be extremely reluctant to discontinue a program that obviously was doing a great public service.

—o—

And now comes the important thing. What to do about the discontinuance of the most pretentious attempt at democracy in radio in history? What to do to check this start backward after a huge step forward. This column, here and now, dedicates itself to exploiting every possible avenue of influence and weight to get to the executives at CBS to rescind the order to take the "Night Life" show off the air. You, dear reader should flood Columbia with insistant demands that this superlative good will builder be kept on the air not only for the good it does but also because it's top entertainment—right out of the top drawer!

The Courier Pittsburgh, Pa. Sat. 10-26-46

ON THE AIR AGAIN— William Bryant, Harlem's favorite son who is known throughout the profession as "Willie," is back on the air again. This time he heads a new program from the Joe Louis Restaurant which will hit the coast-to-coast airlanes next week via Mutual. He's shown here going over a number with Tab Smith' famous sax ace.

Willie Bryant Emcee On New CBS Program

The Defender Chicago, Ill Sat. 6-22-46

NEW YORK—The first major radio broadcast with a completely integrated cast and a Negro emcee was aired over the coast to coast Columbia Network at 10 p. m. (EDST) last Tuesday night. Featuring a brilliant all star cast of performers, the program registered as a solid entertaining feature. Titled "Night Life" the fast moving show creates the atmosphere of a New York fun spot with some of the most important names in the entertainment field passing in review before the CBS microphones. Willie Bryant appeared in the master of ceremonies spot and thereby had the distinction of being the first Negro to be so honored.

The musical background was furnished by a smooth crew of musicians operating under the leadership of the deft baton and fingers of Teddy Wilson. Their support of the several vocalists was sympathetic and the numbers featuring the band were played with snap and verve.

Maxine Sullivan, appearing in the featured soloist role on the show turned in one of her most thrilling singing performances.

The Loumel Morgan Trio, one of the newer novelty acts on the local night life scene, impressed as one of the most distinctive and creative singing and instrumental groups to arrive on the Gotham scene in a long, long, time.

Highlight of the initial broadcast was the riotously hilarious routine of Bert Howell and Buddy Bowser, masters at split second timing and interpretation of comedy lines.

The future format of this precedent setting experiment will have an integrated cast both in the matter of individual stars and musicians.

The program will continue to be heard in the 10 p. m. slot until further notice.

Move Blocked To Inject Jim Crow Into Radio Show

Atlanta Daily World
Atlanta Ga.
Dec. 7-2-46

NEW YORK —(ANP)— A move to inject jim crow into the Columbia Broadcasting system's new coast-to-coast "Night life" show was blocked last week by Will Roland, the show's producer, with the backing of William S. Paley, CBS' head man. 54

Roland opposed southern CBS affiliates that balked on carrying the show unless it was all-white or all-Negro on the ground that such a move would put radio back 20 years. If the stage and films were adverse to mixed casts, why should radio? Other CBS directors backed Roland by arguing it was tantamount to segregating Christians, and Jews on radio programs.

Opening two weeks ago Tuesday night, the new show emphasized outstanding Negro talent by featuring Teddy Wilson and his small musical combination, Maxine Sullivan, Pete Johnson, Cafe Society Downtown, and Loumel Morgan's trio. Willie Brown, well-known night comedian, was master of ceremonies. Dec. 7-2-46

New CBS Radio Show Sets Precedent with Mixed Cast

The Afro-American Baltimore, Md.
Sat. 6-22-46

NEW YORK—The first major broadcast with a completely integrated cast was aired over the coast-to-coast Columbia Network at 10 p.m. (EDST) last Tuesday night, featuring a brilliant all-star cast of performers, with the program registering as a solid entertaining feature.

Titled "Night Life," the fast-moving show creates the atmosphere of a New York fun spot with some of the most important names in the entertainment field passing in review before the CBS microphones. Willie Bryant appeared in the master of ceremonies spot, being the first of our emcees to be so honored.

The musical background was furnished by a smooth crew of musicians under the deft baton and fingers of Teddy Wilson. Maxine Sullivan, appearing in the featured soloist role on the show, turned in one of her most thrilling singing performances since she arrived on the big time with her delineations of the Scotch ballads.

Morgan Trio Scores

The Loumel Morgan Trio, one of the newer novelty acts on the local night life scene, impressed as one of the most distinctive and creative singing and instrumental groups to arrive on the Gotham scene in a long time. They registered heavily both with the visual audience in the studio and the one glued to the loudspeakers throughout the country.

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The future format of this precedent setting experiment will have an integrated cast both in the matter of individual stars and musicians. The program will continue to be heard in the 10 p.m. slot until further notice.

People's Radio Group Puts on a Good Show

Daily Worker New York, N.Y.

54 Fri. 12-20-46

By Murray Chase

People's Radio Foundation presented **Adventure Radio,** a program of three vital scripts at the Barbizon-Plaza last Friday evening. To meet the requirements of stage presentation, simple but effective lighting and staging, and a suitable continuity were added. 12-20-46

The first script **Heil Columbia** by David Timmons is a Living Newspaper account of the fascist attack on the Negro community of Columbia, Tenn. Timmons' script is straightforward reporting, suggesting a selection of testimony in the now famous trial. He has made this selection of incidents and conversations wisely. The oppressive and deliberately provocative attitude of the Southern fascists is starkly presented in what might be their own words. The humiliation of the Negroes, their desperate stand in self-protection, their betrayal by the "forces of law and order" and their singing of "My Country 'tis of Thee, Sweet Land of Liberty" as they are being removed, chained in a truck, to the Nashville jail—all this is portrayed in skillful dialogue with a thrilling impact. The effect of this kind of program on the radio public would be electric.

The Ballad of Herman Bottcher is a lyric tribute by Milton Robertson, who is director of People's Radio Foundation, to the veteran of the Spanish campaign of the Abraham Lincoln Brigade who later died on Leyte, a victim of the war he fought to stop. In this poetic and unaffected script, Herman Bottcher sings a ballad, the verses of which are separated by the comments of those who knew him, a fellow Lincoln Brigader, his GI buddies, his girl friend and others.

The final piece of the evening was a thriller on the atomic theme which makes Orson Welles' Martian invasion sound like child's play.

Lillian Randolph ("Birdie")

'The Great Gildersleeve's' 'Birdie' Called Top Radio Material

Defender Chicago, Ill. Sat. 11-16-46

By MILDRED H. JOVIEN

HOLLYWOOD — (ANP) — One of the most prominent actresses in radio is Lillian Randolph, who is familiar to NBC listeners as Birdie, on "The Great Gildersleeve." As the daughter of a minister and a school teacher rather serious things were expected of Lillian. However, she decided on the stage and now is one of the most promising artists in air circles.

The only thing that the Randolph's young daughter was serious about turned out to be popular music and the stage. At 17, she left school for the stage and joined "Lucky Sambo's Show," playing out of New York. After several years of one-night stands, she decided to try radio.

Since 1930, Miss Randolph has been featured on numerous comedy and drama programs including such network productions as "Amos 'n' Andy," Al Jolson's show and "Rudy Vallee's Variety Hour." In addition to her regular appearance on "The Great Gildersleeve," she is a frequent guest on other Hollywood dramatic shows.

Lillian was born Dec. 1, 1905, in Cleveland, where her mother taught school and her father was a minister. She attended schools in Cleveland and sang in the St. John's church choir. Her talent for music and acting developed as she was growing up.

With such excellent training as provided in the many stock company roles she portrayed, Lillian Randolph comes by her reputation as a capable actress through hard work as well as a natural ability. During the past several years she has appeared in over 10 major screen productions.

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Los Angeles, Cal.

IN BIRDIE'S DEFENSE

Ebony Chicago, Ill.

After seeing my picture and your criticisms in your January issue, I, Birdie of the Great Gildersleeve, feel I should defend myself. You have a splendid magazine but whoever gave me the criticism I am sure has never heard the show. April 1946

In the five years the show has been on the air, we have received thousands of letters from fans. The first and only criticism of "Birdie" came from your magazine. The writers have never put a word of dialect in the script and are particularly careful in the dialogue so as not to offend. I am proud of my race and in no way do I mean to make them ashamed. As far as "Madame Queen" is concerned, she has been talked about for years, but the first time the voice of "Madame Queen" was ever heard was three years ago and since then has not been heard for two years.

LILLIAN RANDOLPH.

Los Angeles, Cal.

As one of the writers of The Great Gildersleeve program, I should like to comment on the article in the January issue of EBONY on Negro artists in radio. It seems to me and my collaborator, John Whedon, that the article raises a number of questions to which no one so far has offered a complete answer.

We are aware of the undesirability and even danger of continuing the stereotype of the Negro as a servant in radio drama and elsewhere. The Gildersleeve program, however, is a picture of middle class life in small town America, and in such a setting, where most of the action is built around a single family and its neighbors, it would be difficult, unfortunately, to include regularly any Negro character except in the role of a servant.

This is not to say that there are not in every small town Negro businessmen, doctors, lawyers, and others who are well known and respected in their communities. But for purposes of drama, and especially of comedy drama, there is no continuing, day-to-day contact between such Negroes and their white neighbors which would plausibly suggest the regular inclusion of such Negro characters in a serial story.

A single story in the series could have as its hero a Negro doctor, for example, and fall believably within the framework of the series; but the Gildersleeve scripts are seldom constructed around heroes other than the familiar characters who appear regularly. Within this framework, we try to give each of the regular characters an occasional turn at playing the heroic role. Birdie, the servant, has had her turns, along with the others. Furthermore, we have consciously attempted to make Birdie transcend her role of servant in a number of ways. We have avoided the sterotype of the Negro as ignorant, morally irresponsible, and lazy; Birdie is intelligent, responsible, dignified, patriotic, and often better informed than the other members of the household.

For example, in a story built around Election Day in 1944, Birdie was the character who voiced its main theme—the importance of the right to vote. Gildersleeve, later in the story, was about to give up his privilege of voting, on account of bad weather, when he was shamed into action by the sight of Birdie defying the elements to walk down to the polls.

We are willing to concede, however, that these attempts to add dignity to the servant role do not solve the main problem. On the other hand, we do not believe that any progressive purpose would be served by simply abolishing such characters as Birdie, Rochester, and Eddie Green. Our objective should be not to decrease the number of Negro characters in radio drama, but to increase them.

The accomplishment of this aim would appear to call, among other things, for the contribution of Negro writers. The average white writer knows the Negro primarily from observing him in his relations with middle class white people; few white writers know the truer Negro as he reveals himself to fellow Negroes or to fellow white workers. To other Negroes, a Negro character may speak of his real aspirations, his struggles against the stone wall environment of a white world; to a white fellow worker, similarly, who shares at least the daily anxieties of the fight to make a living, the Negro character may speak honestly and openly of the problems of Jim Crow in unions, in housing, in transportation.

Surely the central problem, for the sake of good drama as well as a better world, is to present the Negro truly and honestly as a human being, fighting to make a place for himself in a country that for him is still only half a democracy. It offers a great challenge to Negro writers to create this kind of truthful dramatic material, to Negro actors to create new, authentic Negro roles, and to organized radio to find a place for programs which will tell the real truth about the Negro in America.

SAM MOORE.

Los Angeles, California.

Robert St. John's Program

Veteran Captain to Retire Soon

Afro-American

Captain Hugh Mulzac, veteran Merchant Marine skipper, talks with Robert St. John, NBC commentator, on St. John's "Facts and Faces" broadcast from the NBC newsroom in New York. Mulzac, who assumed command of the Liberty ship "Booker T. Washington" early in the war, has since sailed the Atlantic, Pacific and Indian Oceans and the Mediterranean, has transported 18,000 troops, including French and American soldiers as well as Italian and German prisoners. He is at present awaiting developments in the coal strike before taking on a load of coal for Europe. Mulzac told St. John he plans to retire soon, having been at sea since he was 19

Sat. 5-18-46

One World Or None,

Atlanta Daily World

Counsels St. John

Atlanta, Ga.

BY S. GRACE BRADLEY

In delivering the principal address on the program held Sunday afternoon, at the City Auditorium in observance of "I Am An American" Day, Robert St. John, nationally known NBC news commentator hit reactionary forces in this country, and at the same time praised trends toward liberalism.

A crowd of 2,500 joined in the history-making and impressive celebration, and of the number approximately 800 were Negroes.

Speaking on the subject: "A Picture of America in 1946," Mr. St. John said "in this atomic age, we must have one world or none. He pictured America as a country of extreme controsts, mentioning Henry Ford and Booker T. Washington as great Americans.

PRAISES LIBERALISM

Wed. 5-22-46

In praising trends toward liberalism, he reviewed the many cardinal principals of manhood and womanhood which result from affiliating with such organizations as the Boy Scouts and Girl Scouts of America, and pointed to Governor Ellis Arnall of Georgia and Senator Claude Pepper of Florida as great liberals of the South.

Mr. St. John also stated that he liked to think of America as "a nation of 137 million people, -white black, brown and yellow," and mentioned the late Huey Long and the organization that burns fiery crosses (Klu Klux Klan) to intimidate minorities, as examples of reaction in the South.

Lamdin Kay made introductory remarks, and Eric Asher, a naturalized citizen who escaped from Nazi persecutions during the global war, spoke from the subject: "Why I Am Proud To Be An American Citizen." W. E. Grabbe, of Emory University eloquently sounded the keynote when he emphasized the responsibilities of young citizens. Mayor William B. Hartsfield introduced Mr. St. John.

SPECIAL MUSIC

Special music consisted of a thirty-minute program by the Georgia State Guard Band, directed by Capt. M. A. Greenblatt, assisted by Lieutenants K. Benvins and C. B. Sutton. Miss Beverly Wolff, vocalist sang, "Land of Hope and Glory," with Mrs. Gertrude Blanchard, accompanist.

The Booker T. Washington High School Glee Club directed by Mrs. Essie M. Groves, held the spotlight in its renditions of "Ode To America, by "Noble Cain. "Listen To The Lambs," by Nathaniel Dett, and Roy Perry's "America, My Wonderous Land."

Wed. 5-22-46

A posting of colors by Post 1, of The American Legion lent dignity to the well planned program.

The invocation was offered by Dr. Stuart Oglesby president of the Atlanta Christain Council.

Benediction by Monsignor Cassidy followed the Pledge of Allegiance to the Flag which was ;solemly made by the audience, consisting of civic-minded citizens of all races.

DENOUNCES FIERY CROSSES

Robert St. John, noted radio commentator, who denounced the "burning of fiery crosses on Stone Mountain, Ga., in his "I Am An American Day" address at the City Auditorium last Sunday.

Wed. 5-22-46

She's Happy Over It, Too

VALAIDA SNOW AND ROBERT ST. JOHN

Valaida Lands Among 10 Human Interest Subjects

Afro-American

NEW YORK.—An age reversal in Sinatra-like experiences happened to supper-club star Valaida Snow when she was literally mobbed by hundreds of matrons from all over the country recently here at Carnegie Hall.

The incident occurred when Miss Snow appeared as guest on a program celebrating the 1000th coast-to-coast broadcast over NBC by radioman Robert St. John which was attended by women from all over the nation, most of them housewives.

Sat. 6-15-46

Valaida had been sent for from Hollywood where she starred at the Cotton Club, to appear in person on St. John's program as one of the 10 most interesting human stories related by him over a period of years.

Baltimore

After re-telling the odd story surrounding the musical comedy star—one which has taken her to the four corners of the world and in and out of a German concentration camp—St. John asked her to sing an impromptu number.

Acquiescing, she sang, "I'm Always Chasing Rainbows," causing the otherwise reserved housewife audience to break out in thunderous applause. And then, after the program [illegible] rushed her for autographs [illegible] nearly an hour.

TELEVISION GRABS STAR

The Defender

Jimmie Rogers, newest Broadway sensation, currently featured ... Society in New York appeared on television broadcast ... nont over WABD this week. Here, the famed comic-singer ... oser is shown with Jerry Frazier of "Look Who's Here"

Chicago, Ill. Sat. 7-27-46

SINGER, WHO FOUGHT JIM CROW, NOW STAR OF BRITISH TELE SHOW

LONDON—(ANP)—Minto Cato, noted American singer, is being starred on Britain's television show, "Variety Band Box," which began on Sept. 15. She was introduced to television audiences here on Aug. 30 on the "Starlight" program. Afro-American

One of a number of American artists who came to Europe to entertain American troops, Miss Cato's tour has been up and down the north, northeast and southeast coast of England and into Belgium, France and Germany.

During her tour of France, she had to break two singing engagements because tan soldiers were barred from the concert. 10-12-46

Protests Jim Crow Sat.

The first clash with race hatred came at Rheims, when Col. Parden, commanding officer of the 319th Port Company, ordered her thrown out of his office for protesting segregation and discrimination at GI entertainment.

Col. Parden, a Tennessean, expounded his anti-colored racial theories before German POW's. Miss Cato said Baltimore, Md.

The second conflict occurred in Le Mans, France, at one of the Red Cross clubs, she continued. She also refused to appear there and heard they revised their policy after that, so as to permit our soldiers to attend all GI shows along with white soldiers.

Miss Cato was also the target of a drunken southerner while traveling to Liege, Belgium, in the company of a French couple.

"A drunken white soldier was in the diner and proceeded to pass vile remarks very loudly about me, not to me," she said. "He hated to see me enjoying myself with the white couple and became so loud that I had to leave the diner." 10-12-46

Comrades in Arms Sat.,

The companionship of three soldiers, two colored and one white, served to assuage her bitter racial experiences. They came to her after the incident on the diner and told the story of their comradeship and that they had observed the action of the white southerner.

The three soldiers had fought together, had reenlisted, and were now on the way home on leave together.

They told Miss Cato that their white buddy, himself a southerner, had clashed with the drunken white man about insulting her. The MP's had refused to arrest their comrade for attacking the man "on the ground he had it coming to him." The beaten man was taken off the train to nurse his wounds.

Miss Cato has been offered a proposition to appear on the continent in a show with Adelaide Hall in January. Another proposition is to go to South America, she said. She has renewed her old friendship with Miss Hall, Turner Layton, Leslie Hutchinson, Bert Hicko, Miss Hall's husband, and Emma Layton.

'Wings' To Feature Atlanta Choral Body

Atlanta Daily World Atlanta, Ga.

On January 20 and 27, on the Wings Over Jordan Program, CBS hook-up and the magnificient 80-voice Atlanta-Morehouse-Spelman Chorus, under the direction of Prof. Kemper Harreld, will present the music of outstanding Negro composers to a nation-wide audience. 1-13-46

The broadcast will originate in Atlanta from the campus of Spelman College. Miss Sara O. Stivers will be the accompanist.

According to Mr. Harreld, the Chorus is the best in years, and particularly since the organization was handicapped by the loss of male voices to the selective service.

Negro spirituals and jubilees, with interesting and unique arrangements and religious folk music will be presented. Composers whose works will be featured include H. T. Burleigh, Nathaniel Dett, Willie Laurence James and John W. Work. 1-13-46

30-MINUTE PROGRAM

The 30-minute program will use as its theme "Balm in Gilead." Spirituals will include, There is Balm in Gilead, Study War No More, Rocks and the Mountains, Yonder Come Day, I Wonder As I Wander, Angels' Song, Every Time I Feel the Spirit, New-Born, and Tell Me How Did You Feel When You Come Out the Wilderness.

"Glory Manger," by Mr. James of the Spelman College Music Department, has been selected for the January 27 broadcast. It has been featured over NBC and CBS on the Telephone Hour, the Cities Service Program and Chariot Wheels, as well as by the choirs of the University of Chicago and Tuskegee Institute. The spiritual has been sung annually at the carol concerts by the Atlanta-Morehouse Spelman singers since 1937. Roland Hayes sang a solo version on the radio program, "Carols of the Nations," over CBS. 1-13-46

THE REGULAR SUNDAY MORNING "Wings Over Jordan" radio program will be resumed on March 3, after a year's absence, according to a CBS announcement last week. Sun 2-24-46

The choir, under the direction of the Rev. Glenn T. Settle, returned recently from an extended tour of entertaining troops in Italy, France, Belgium and Germany. The first broadcast will be from the studios of WABC, New York City, after which the choir will tour the South and broadcast from cities on the concert schedule.

"Wings" Choir To Resume Broadcasts

Journal & Guide 5-2-23-46 Norfolk, Va.

NEW YORK CITY — Columbia network's "Wings Over Jordan" choir, back from an extended tour of entertaining troops in Italy, France, Belgium and Germany, resumes broadcasting Sunday, March 3, after a year's absence (WABC-CBS, 10:30-11:00 a. m., EST). The all-Negro choir is under the direction of the Rev. Glenn T. Settle.

The initial broadcast will be given from the studios of WABC-N. Y. Following that the choir begins a concert tour through the South and will broadcast from cities on the concert schedule.

The "Wings Over Jordan" choir became a network program on Jan. 2, 1938, and was heard regularly each Sunday, until departure overseas. During the group's absence, notable choral organizations filled the time. In the seven years the program has been on CBS, it has become increasingl popular with listeners representing all faiths in all sections of the country.

TOURED ITALY

The choir left aboard the USS West Point, along with 4,500 GIs, on April 4, 1945, and after ten months touring Army camps returned on Feb. 2, 1946. They first landed in Naples and moved to Caserta, headquarters of the Allied Command. There on news of President Roosevelt's death, they participated in a special memorial service, singing "The Lord's Prayer." 3-2-23-46

TO PARIS, ALSO

At Viareggio, the all-Negro 92nd Division of the Fifth Army, under the command of Maj. Gen. E. M. Almond, assembled to hear the "Wings Over Jordan" dedicatory hymn, "We'll Understand It Better, Bye and Bye." Rev. Mr Settle and each member of the choir received citations for meritorious services.

At Genoa they participated in a special ceremony marking the restoration of the ashes of Christopher Columbus to the original resting place. The ashes had been moved to the mountains by partisans for safe keeping before the Nazi occupation.

After six months of concerts all over Italy, they flew to Paris, entertained for two months in Northern France, went on to Belgium for a month, and concluded the tour with a month in Germany.

During the absence of "Wings Over Jordan" choir, guest groups heard on CBS included: Fisk University Choir, Nashville, Tenn.; Tuskegee Institute Choir of Tuskegee Institute, Ala.; Agricultural and Technical College of Greensboro, N. C.; the Legend Singers of St. Louis, Mo.; Combined Glee Clubs of Atlanta University, Morehouse and Spelman Colleges, Atlanta, Ga.; Camp Meetin' Choir of Charlotte, N. C.

Wings Over Jordan On Airway

The Voice Democrat, Memphis, Tenn. 2-15-46

After 10-Month USO Famous Choir Returns Tour in Europe

NEW YORK.—(ANP)—The celebrated "Wings Over Jordan" choir, recently returned from a 10-month USO tour of Italy, France, Belgium and Germany, gave a guest performance on the "Gateways to Music" series of CBS American School of the Air, Tuesday afternoon.

The famous choral group of 21 singers under the direction of the Rev. Glenn T. Settle, sang folksongs and traditional spirituals in commemoration of Lincoln's birthday. 2-15-46

The choir left the states last spring, arriving in Naples in April, 1945. A highlight of their tour was the invitation to sing "God Bless America" at the July, 1945, ceremonies marking restoration of the ashes of Christopher Columbus which had been placed in hiding in Genoa during the war.

"This auspicious occasion was followed by a request of the Mayor of Genoa to Major Gen. E. M. Almond to permit the choir to sing before high ranking officials and their guests at ceremonies marking the termination of military government of Genoa," reported the Rev. Settle.

Wings in First Broadcast after 10 Months Overseas

afro American Baltimore, Md Sat 2-16-46

NEW YORK — Folksongs and traditional spirituals in commemoration of Lincoln's Birthday are offered by the "Wings Over Jordan" choir Tuesday when the group, just returned from a ten-month USO tour of Italy, France, Belgium and Germany, gives a guest performance on "Gateways to Music" series of CBS American School of the Air. (WABC-CBS, 5:30-630 P.M., EST)

The choir of 21 singers under the direction of the Rev. Glenn T. Settle, arrived in Naples in April, 1945. A highlight of the tour was the invitation to sing "God Bless America" at the July, 1945, ceremonies marking restoration of the ashes of Christopher Columbus which had been placed in hiding in Genoa during the war.

"This auspicious occasion was followed by a request of the Mayor of Genoa to Maj. Gen. E. M. Almond to permit the 'Wings Over Jordan' group to sing before high ranking officials and their guests at ceremonies marking the termination of military government of Genoa," the Rev. Mr. Settle reports.

'Wings Over Jordan' Choir To Present True American Music

Daily World Atlanta, Ga.

CINCINNATI, Ohio — (SNS)— Wings Over Jordan, outstanding radio and concert choir of Negro voices will be heard in a concert on MONDAY, JUNE 10 at 8 p. m. at THE TAFT Theatre by arrangements made with the Stanford Zucker Organization New York City. 6-6-46 Thurs.

The internationally famous group has just completed a ten month extended tour of Italy, France, Germany and Belgium for USO Camp Shows, Inc. They played before virtually every large army group in the European Theatre Of Operations. Atlanta, Ga.

The fine chorus, which is under the guidance of Reverend Glynn T Settle of Cleveland, Ohio was organized in 1937 and at that time went on the air over CBS in Cleveland. Since then, the Wings Over Jordan choir has been heard each Sunday by listening audiences of over 13,000,000 from coast to coast ---- and by millions more in England and Europe thru British Broadcasting Company rebroadcasts. 6-6-46 - Thurs.

Their seven years over CBS were interrupted in March 1945, when the group was asked to go overseas for the entertainment of battle weary American Soldiers. The choir was so successful in their "good will mission," that Major General E. M. Almond was able to extend their original six month tour into ten morale - building months. Atlanta, Ga.

CINCINNATI is one of the important cities Wings Over Jordan will appear in on their nation-wide tour. To the hu[illegible] diences who have heard [illegible] nowned choir on the air and nessed their personal appear the Wings Over Jordan means beautiful a spiritual singing wh[illegible] true American mus[illegible]

"Wings Over Jordan" to award first of 20 scholarships

The Tribune Los Angeles, Calif. 5-1 Sat. 12-28-46

CLEVELAND, O.—"Wings Over Jordan" will award its first scholarship to a high school student here Jan. 7, it was announced today by founder-director the Rev. Glynn T. Settles.

The scholarship, first of 20 such, will be awarded to a local student on the basis of an essay contest on "Why The Negro Spiritual Should Be Preserved."